THE SONNETS OF SHAKESPEARE

Edited by T. G. TUCKER

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OF SHAKESPEARE

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THE SONNETS OF SHAKESPEARE

Edited from the Quarto of 1609

WITH INTRODUCTION
AND COMMENTARY
BY

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PREFACE

A CONSIDERABLE number of the sonnets of Shakespeare are by no means easy reading. Those who are not content with vague or approximate comprehensions, but who insist, with William Harvey, upon connecting 'sensible images,' and not 'inane phantasms,' with what they read, must often have failed to make this or that line, if not a whole piece, yield them the full satisfaction of its contents. Benson (1640) may speak of the sonnets as 'serene, cleere, and elegantly plaine, such gentle straines as shall recreate and not perplexe your braine, no intricate or cloudy stuffe to puzzell intellect,' but most modern readers will regard that description—probably provoked by vexation at the 'metaphysical' school of poets—as needing no small qualification.

That Shakespeare was incapable of writing without fully realising his own conceptions or duly weighing his words, goes without saying. Of whatever strained conceits of thought or tricks of expression he may be guilty, we may be sure that he was at least guiltless of any vagueness or slovenly inconsequence in his own apprehension. If therefore we sometimes find a passage enigmatical, or suspect a conclusion to be comparatively pointless, we must believe that it is because we have ourselves missed the key to its meaning or application.

That even a distinguished critic may often fail to achieve a full interpretation is the only explanation of the remarkable statement of Brandes that the final couplet 'often brings the burst of feeling which animates the poem to a feeble, or at any rate more rhetorical than poetic, issue.'

To some extent the obscurities may be due to actual corruptions of the text not yet detected and emended; sometimes a mere error of punctuation may lead the reader off the track; frequently the sense will be found to emerge when we discover that emphasis

should have been laid upon words to which we have been giving insufficient stress; at other times we have been attributing an incorrect meaning to a word or phrase; very often the *nuances* of thought are left to ourselves to supply. Most difficult of all are the passages containing allusions which must have been sufficiently intelligible to the poet's own circle but which time has rendered cryptic to ourselves.

The chief endeavour of the present work is to clear up as many as possible of the obscurities which commentators have left, and at the same time to correct a number of erroneous interpretations which have been more or less in vogue. If patient and repeated study can achieve any good result, it is hoped that the notes given in the following pages may not be fruitless.

The notes have been deliberately made both ample in quantity and simple in expression. Experience teaches that what is 'obvious' to one reader is anything but obvious to another, and that very often the 'obviousness' is a delusion. Moreover the reading of the Sonnets is happily not confined to professional students of language and literature, and the lay reader may frequently be grateful for help with which the expert can dispense. On turning to the explanatory notes which this or that commentator has supplied, it is often hard to tell whether he has taken the meaning to be self-evident or has merely 'shunned' the 'dark passage.' The present work will at least not be open to the latter charge. If it errs, it prefers to err on the other side. In none of Shakespeare's writings is it more important to have mastered the various meanings which are possible to his mere words, and to select the one most appropriate to its setting. Many false interpretations have been due to negligence or mistakes in this respect. This does not mean that in point of vocabulary there is anything peculiar to the sonnets, but only that they afford more opportunities for misinterpretation in consequence of the brevity of the context. Even the most common-looking words must be vigilantly watched if we are to avoid error or the danger of half-appreciation. What, for example, is the proper

sense to be attached in a given instance to *base*, *brave*, *clear*, *conquest*, *dear*, *fair*, *gentle*, *gracious*, *hue*, *interest*, *lovely*, *pride*, *repose*, *spirit*, *state*, *time*, *truth*, *unjust*, *use*, *worth*? The fulness with which such questions are treated in the notes to this edition will, it is hoped, find its justification.

In the Introduction there are discussed a number of questions which, though necessarily of interest to literary students, and not irrelevant to the general comprehension of the sonnets, are essentially of secondary importance. It will be found that, while no new theory is advanced as to the identity of the 'fair man,' and no suggestion whatever as to an identification of the 'dark woman,' no previous view concerning them receives an uncompromising support. There is something pathetic in the claims of perfervid but singularly unjudicial advocates who, like Gerald Massey, assert (somewhat angrily) that they have 'proved beyond dispute' this or that theory. *Tantaene animis caelestibus irae?* The net result is, after all, but a *non liquet*. This fact does not, of course, exempt an editor from considering any available data with as much impartiality as he can command. A too manifest consequence of an obsessing Herbert theory or Southampton theory has been the corruption of the commentator's interpretation of the mere language, wherever his preconception seems to gain an atom of support or to suffer from a breath of danger. Meanwhile the feats of which esoteric and transcendental theories (mostly German) of the genesis of the sonnets have been capable are appalling to one who approaches the poems as simply artistic creations of the same sane mind which produced the dramas. In the following commentary all such interpretations have been passed over in silence—which need not be taken as a silence of contempt, but simply as one of confessed inability to comprehend them.

The text of Thorpe's edition of 1609 was manifestly very faulty. Thus the instances in which *their* and *thy* are confused are so numerous and so flagrant that very little critical intelligence can have been applied to the reading of the manuscript or the

correction of the proofs. Editors and critics have not necessarily made all the convincing emendations which are yet possible. The punctuation of Thorpe is so frequently absurd as to call for little consideration, and it is still open to an editor to suggest in this respect new arrangements which have apparently not occurred to his predecessors. Beyond this, whatever suspicions we may fairly entertain concerning certain dark passages, conjectural emendation must proceed with extreme caution and on strictly technical lines. The present edition is therefore textually conservative, in the sense that it upholds the text wherever a sufficiently apt meaning can be extracted without inflicting torture upon Elizabethan English. If it ventures to offer new suggestions in cases where the traditional text is in some degree defensible, it generally does so in a note. In the few instances in which the bolder step is taken it is hoped that the commentary will sufficiently warrant it. But there can hardly be said to be any textual boldness where the solution of a difficulty involves a mere change of spelling or punctuation. Elizabethan spelling was far too unsettled a thing for us to insist upon retaining the chance shape of 1609, if that shape perverts—for us—the whole sense of a passage. It is scarcely even an alteration to write *feres* for *feares* in CXXIV. 9 or *heles* for *heales* in XXXIV. 8. One might perhaps even refrain from changing the spelling, and be content with changing the interpretation, if that course were consistent with the established and rational practice of modernising the orthography throughout. The question for us is not how Shakespeare or his copyist spelled a word, but how it should now be spelled in a sense which the modern reader is unlikely to misunderstand.

In the preparation of the commentary the method has been, first, to study and re-study the sonnets themselves; second, while their matter and their difficulties were familiar to the mind, to search the poet's own dramas and poems for enlightenment and parallels; third, to extend the search into any other English literature which seemed likely to yield assistance; fourth, to examine

such ancient or foreign literature as is likely to have had some appreciable influence upon Shakespeare. Not until a commentary was provisionally built with the material thence derived have other commentaries, however high their value, been consulted. Only in this way, profound as one's respect may be for many who have worked upon the sonnets, is it possible to keep the mind so clear of prepossessions—and of some bewilderment—that it can hope to see a difficult passage in any new light. Whenever previous commentaries have prompted a readjustment, offered a plausible alternative, or supplied further light and illustration, the debt is duly acknowledged. But in these days of Concordances to Shakespeare, Schmidt's *Lexicon*, and the *New English Dictionary*, it is assuredly unnecessary to waste print upon meticulous ascriptions to Malone or Steevens or others of all the examples of mere Shakespearian usage which those students may have been the earliest to provide. Those who are interested in such matters will find them fully set forth in Alden's excellent variorum edition of the Sonnets. Only where an apt illustration of a thought or image is not deducible from such *subsidia*, but is to be drawn from wider reading outside Shakespeare, is it necessary to recognise that priority of citation must supersede any claim of one's own.

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INTRODUCTION

I. DATE OF THE SONNETS.

§ 1. The collected Sonnets as we have them were first published in 1609. We are told by the publisher that they were 'never before imprinted.' The meaning to be assigned to the statement is that no substantial collection of the poems had previously appeared in print; we must not press it to mean that none of them whatever had so appeared. In point of fact two of them (CXXXVIII, CXLIV) are included in William Jaggard's piratical compilation *The Passionate Pilgrim* of 1599, although the form in which they are there presented might at first sight suggest that in the interval they had been revised, and one of them (CXXXVIII) in a considerable measure re-written. The case cannot, with this latter poem, be one of mere miscopying, as will be evident from a comparison of the two versions[1].

Yet such divergences as they show are not sufficient proof of a studied revision by the poet. We should first require to be satisfied (1) that the version printed in 1599 was necessarily the earlier, (2) that Shakespeare was himself responsible for the accuracy of either version. Inasmuch as (according to Heywood) Shakespeare was greatly vexed when, on the republication of *The Passionate Pilgrim* by Jaggard in 1612, its contents were ascribed to him, we may put out of court the author's own responsibility for the versions of the two sonnets there given.

The variations, great as they are, might perhaps be taken simply as showing that, during its transmission orally or in manuscript, a piece might suffer remarkable changes. Misquotation we have always with us, and it is possible that, where the memory

[1] Jaggard's is given in the Commentary.

completely failed, the blank was filled in by alien and incompetent invention[1]. But in the case of Sonnet CXXXVIII there had almost certainly taken place a deliberate variation of the language in order to suit different circumstances. In the one application the woman is false in nature and the man false only in the statement of his age; in the other both alike are misrepresenting their respective years. Though the differences in S. CXLIV are less conspicuous, some of them are instructive. All are cited in the notes to that piece, and it will be found hard to believe that the poet at any time wrote l. 8 as it stands in the form of 1599. It is inconceivable that he should speak of 'Wooing his purity with her *fair* pride, since he harps so continually upon the antithesis of 'fair' and dark that he would inevitably eschew the word 'fair' as applied to the dark woman ('colour'd ill') concerning whom the piece was written; moreover the correct antithesis of 'purity' and '*foul*' speaks for itself. 'Fair' has all the appearance of a mere slip, of which only inattention or loose thinking could be guilty. If we simply conclude that these two sonnets—among others—were in manuscript circulation under Shakespeare's name before 1599, and that copies of them were apt to be corrupted or treated with unwarrantable freedom, we shall probably come near the truth.

§ 2. However this may be, it is known that a number of Shakespeare's compositions in this kind were in some circulation before 1598. We do not know how many. In his *Palladis Tamia* or *Wit's Treasury* of that year Francis Meres, speaking of our poet, mentions 'his sugred sonnets among his private friends.' Whether this signifies that they were actually concerned with various private friends as their *theme* is very questionable, but it is at least meant that they were in circulation *within* such a coterie. From the fact that they were accessible to Meres himself, and from his calling

[1] In the variorum matter supplied by Alden (pp. 21–23) will be found sundry 17th century MS. copies of S. II, which show numerous variations or sheer corruptions.

them to 'witness' the abilities of Shakespeare, we may fairly gather that they were tolerably well known. The same conclusion is to be drawn from the poet's own statement (LXXVI. 6–8) that he 'keeps invention in a noted weed,' so

> That every word doth almost tell my name,
> Showing their birth and where they did proceed.

§ 3. From 1599 to 1609 we lose track of the Sonnets, but at the latter date they appeared (with the addition of *A Lover's Complaint*) from the press with the imprint:

SHAKESPEARE'S SONNETS. Never before imprinted. AT LONDON by *G. Eld* for T. T. and are to be solde by *William Aspley*. 1609.

Other copies of the same year have the variant 'and are to be solde by *John Wright*, dwelling at Christ-Church gate.'

T. T., it is known from the *Stationers' Register*, was Thomas Thorpe, the same who also published work of Chapman and Ben Jonson.

§ 4. Both the sonnets which appear in *The Passionate Pilgrim* belong to the so-called 'dark woman' series (CXXVII sqq.), which T. T. evidently prints as a kind of appendix. As that part of the collection is in general of a distinctly lower quality than the one which T. T. first prints as chief (I–CXXVI), it is a natural—though not an inevitable—inference that the 'dark woman' section mostly belongs to a comparatively early date in Shakespeare's sonneteering period. If we omit S. CXLVI, which is of a deeper and exceptional character and suggests no reference whatever to that or any other woman, most of the second section was in all probability complete by 1599. This does not, of course, prevent the view that some at least of the 'fair man' series, as well as others of the first section not referring to him, were also in existence by the same date Two affairs, now appearing among the sonnets of two sections, seem to have gone on together (compare CXXXIII, CXXXIV, CXLIV with XLI). Moreover S. C (3–4) proves that the poet actually did write of 'baser' subjects while, as he confesses, he should have devoted himself to the more worthy theme.

There is nothing further to indicate how many of the total number in both sections were known to Meres in 1598 as in circulation among the poet's 'private friends.' Nor is there any external evidence to show how long they had been in such circulation, or during how many years they were being composed. For any data on such questions we must fall back upon internal indications.

§ 5. Assuming the 'fair man' to be a reality, and that Shakespeare (though he nowhere distinctly says so) began to write the true 'fair man' series—that is to say, such sonnets as are really concerned with one and the same male friend—soon after meeting with this chief object of his affection, we gather that the composition of that series extended over at least three years (CIV), although there is nothing against supposing it to have subsequently continued for a year or so. If William Herbert was the man, we should naturally place the date of that first meeting not later than the year 1598. In that case S. CIV would be written in 1600–1601. But neither *terminus* of even that affair (if it be accepted at all) can be fixed with any certainty. Meanwhile, as will be argued later, we cannot reasonably conclude that all of the first 126 sonnets are connected with the 'fair man.' If they include, as almost certainly they do, other pieces—both earlier and synchronous —called forth by other motives, relations, and circumstances, we find that for these we are destitute of any other data than those of the style, tone, and 'intellectual fibre.' Shakespeare may have produced sonnets for some time, not only considerably before 1598 and during 1598–1601, but also occasionally after 1601 and before 1609. The only sonnet apparently pointing to a positive date is CVII, which is assuredly best interpreted with reference to events immediately following the death of Elizabeth in 1603.

Some of the pieces are of a specific gravity of thought and feeling and a simple mastery of style which irresistibly suggest a much greater maturity than those which are commonly recognised as among the earliest. Had the compositions been arranged in

strictly chronological order, this fact would doubtless have been still more apparent.

§ 6. If, for the time being, we admit the autobiographical nature of the sonnets, we cannot deduce much of evidential value from the poet's references to his own age. We find him speaking of himself in S. CXXXVIII—a piece which appeared in print in 1599—as already 'old,' and of his years as being 'past the best.' Yet he was but thirty-five in 1599, and the sonnet would hardly date from that very year[1]. If we allow (as indeed the style would suggest) a later date to S. LXXIII, with its declaration that the poet is in the 'yellow' autumn of his life and the 'twilight' of his day, we have to remember that even as late as the publication of that sonnet in 1609 he was but forty-five, and the likelihood of the poem having been very recently composed is small[2]. The statement is manifestly hyperbolic. He feels himself so old simply because he is addressing one who is only in the first bloom of youth. His 'tann'd antiquity' (LXII) is purely relative. In S. II he evidently regards forty as old. 'Forty winters' (he does not say 'forty more winters') are to 'dig deep trenches' in the face of the beloved, to cause 'deep-sunken eyes,' and to make the blood feel cold. If he speaks (XXX) of 'love's long since cancell'd woe,' we need not conclude that he is looking back over any long stretch of years. To a man of, say, thirty-five a woe which has been cancelled at twenty-five or even thirty would be regarded as cancelled 'long since.'

As against all such exaggeration or rhetorical accentuation of his own age at one moment, we find that at others he was not acutely conscious of any overwhelming disparity. Thus (LXXXI):

> Or I shall live your epitaph to make,
> Or you survive when I in earth am rotten,

would hardly be written by one who so far felt his seniority as to assume that his own death must necessarily precede that of the

[1] Tyler points out that Drayton (XLIV), when only thirty-six, speaks of himself as aged.

[2] So Byron at thirty-six wrote: 'My days are in the yellow leaf.'

person addressed. No doubt life is uncertain, even for the younger man of the pair, but there is no suggestion that the poet was reckoning seriously with that consideration at the moment. So (XXXII):

If thou survive my well-contented day

is not the manner in which a man would naturally express himself if he felt that the probabilities of the beloved surviving him amounted to a reasonable certainty.

Of these two passages, it is true, an easy explanation offers itself. Those who are inclined to the sufficiently reasonable view that the sonnets are not in all cases concerned with the same person may be permitted to find further support in these discrepancies. The one who may survive him is very possibly, if not a wholly imaginary person, at least a different person from the much younger 'fair man.' Combined with other considerations these differences of tone may render that view more than probable.

§ 7. So far we have arrived only at (1) the certainty that a fair number of Shakespeare's sonnets were known to Meres in 1598 and that two of the secondary series were actually printed in 1599, (2) a likelihood that the majority of the 'dark woman' series were in circulation by 1598–99, (3) a plausible suggestion of the Herbertists that the true 'fair man' poems were written during 1598–1601[1], (4) a high probability that one sonnet dates from 1603. It remains to consider the purely literary indications.

There are certain close resemblances of thought and expression between passages in some of the sonnets and passages in the longer poems of 1593–94 or in the early plays, particularly *Love's Labour's Lost* (1590?) and *Romeo and Juliet* (1591?). It is natural that these should have been used to support the contention that the several productions belong to much the same date. Thus *L. L. L.* 4. 3. 255:

[1] For a not very strong argument for the earliest date of S. LV see note attached to the commentary on that piece.

O, if in black my lady's brow be deck'd,
It mourns that painting and usurping hair
Should ravish doters with a false aspect,
And therefore is she born to make black fair.
Her favour turns the fashion of the days,
For native blood is counted painting now,
And therefore red, that should avoid dispraise,
Paints itself black to imitate her brow

is strikingly similar to S. CXXVII. So *L. L. L.* 4. 3. 238:

To things of sale a seller's praise belongs

recalls S. XXI. 14,

I will not praise that purpose not to sell

(although here we may be but meeting with a stock saying put in varied words).

L. L. L. 4. 3. 299:

From woman's eyes this doctrine I derive

is virtually identical with S. XIV. 9,

But from thine eyes my knowledge I derive.

To a reader saturated with the sonnets, when he turns to *L. L. L.* 2. 1. 13:

My beauty, though but mean,
Needs not the painted flourish of your praise,

there is an immediate reminder of S. LXXXIII. 1–2:

I never saw that you did painting need,
And therefore to your fair no painting set.

Among other coincidences may be quoted, e.g., *L. L. L.* 5. 2. 848:

Behold the window of my heart, mine eye

(cf. XXIV);

5. 2. 38. I am compar'd to twenty thousand fairs

(cf. XXI. 4: 'And every fair with his fair doth rehearse').

If we turn to *Romeo and Juliet*, we find, for example:

1. 1. 220. O, she is rich in beauty, only poor
That, when she dies, with beauty dies her store

(cf. XI. 9–14, XIV. 12–14);

1. 5. 44. It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear

(cf. XXVII. 11–12);

2. 6. 10. And in their triumph die

(cf. XXV. 8: 'For at a frown they in their glory die');

2. 5. 9. Now is the sun upon the highmost hill
Of this day's journey

(cf. VII. 5: 'And having climb'd the steep-up heavenly hill'). We may pass by other parallel expressions, which should naturally be regarded rather as belonging to poetic commonplace, e.g. *R. and J.* 1. 1. 156:

As is the bud bit with an envious worm

(a notion frequent in the sonnets, e.g. XCV. 2–3), or the antithesis of 'Love's shadows' to its realities.

In *Two Gentlemen of Verona* (1592?) there are similar parallels, e.g.:

1. 3. 84. O, how this spring of love resembleth
The uncertain glory of an April day,
Which now shows all the beauty of the sun,
And by and by a cloud takes all away

(cf. XXXIII and XXXIV);

3. 1. 225. A sea of melting pearls, which some call tears

(cf. XXXIV. 13);

1. 1. 42. As in the sweetest bud
The eating canker dwells

(with the same borrowing from Lyly as in S. LXX. 7: 'For canker vice the sweetest buds doth love').

In the poem of *Venus and Adonis* (1592), where we have a beautiful youth who refuses not only to marry, but to yield to the solicitations of Venus, the situation is indeed in some respects sufficiently like that of Sonnets I–XVII to make a coincidence of

thought and language almost inevitable. Nevertheless a reader familiar with the sonnets will naturally suspect that there exists more than a fortuitous parallelism between e.g.,

11 sq. Nature that made thee, with herself at strife,
Saith that the world hath ending with thy life

and S. XIV. 13–14;

782. Into the quiet closure of my breast

and S. XLVIII. 11 ('Within the gentle closure of my breast');

173 sq. And so in spite of death thou dost survive,
In that thy likeness still is left alive

and S. VI. 11–12, X. 13–14;

157. Is thine own heart to thine own face affected?

and S. I. 5;

724. Rich preys make true men thieves

and S. XLVIII. 14;

445 sq. But O, what banquet wert thou to the taste,
Being nurse and feeder of the other four!

and S. CXLI. 5–8;

149 sq. Love is a spirit all compact of fire,
Not gross to sink, but light, and will aspire

and S. LI. 10, XLV. 7–8;

511 sq. Pure lips, sweet seals in my soft lips imprinted,
What bargains may I make, still to be sealing?

and S. CXLII. 5–7.

Nor do the resemblances by any means end with these.

The argument is undoubtedly one of considerable strength, and if we are satisfied that, for Shakespeare to have reproduced himself so closely, the various compositions concerned must have been written either at the same date or in very close succession, it would become necessary to regard not only Sonnets I–XVII —which could not then refer to William Herbert, since he was too young at the time—but also those addressed distinctly to the 'dark

woman,' as belonging to some such years as 1592–94. That Shakespeare was a composer of sonnets by that date is clear from the inclusion of such quatorzains in both *Love's Labour's Lost* and *Romeo and Juliet* (if the Chorus in the latter is authentic).

But though *prima facie* so strong, the argument is by no means conclusive. In the first place it cannot be taken for granted that a poet who has once employed a figure or an expression will never return to that figure or expression. However fecund he may be, he does not forget a thought because he has once given it embodiment; it is still part of his mental furnishing. Experience shows that a practised and prolific writer is frequently surprised to find that he is repeating almost the same words which he employed years before in the same or a similar connection. Of the mind of any man it may in a sense be said that *plus ça change, plus c'est la même chose*. In the second place we have to remember that *L. L. L.* was revised in 1597–98 and *R. and J.* about 1596, and that the poet's acquaintance with his own matter would then be renewed.

Close parallels to passages in the sonnets are to be found in other early plays besides those cited above. Such are *King John* (commonly ascribed to 1593–95) and *Richard II* (ascribed to 1594). Thus *K. J.* 3. 1. 83:

> The glorious sun
> Stays in his course and plays the alchemist,
> Turning with splendour of his precious eye
> The meagre cloddy earth to glittering gold.

This immediately recalls S. XXXIII, but it would scarcely suffice to prove that S. XXXIII was written at the same date with *King John*; nor would any such conclusion be based upon the resemblance (if it be one) in S. XXIV to *K. J.* 2. 1. 498:

> in her eye I find...
> The shadow of myself form'd in her eye.

If S. XXVIII. 8, 13–14 contains an exact parallel to *Rich. II.* 1. 3. 268:

> Nay rather every tedious stride I make
> Will but remember me what a deal of world
> I wander from the jewels that I love,

we do not necessarily infer that the sonnet is of the same year as the play. Nor do we so conclude because in the play (3. 3. 65) occur the lines:

> When he perceives the envious clouds are bent
> To dim his glory and to stain the tract
> Of his bright passage to the occident,

which recall the 'low tract' of the sun and its context in S. VII. 12 and the general matter of S. XXXIII.

Those who choose to seek data in *Rich. II* may further cite the allusion to 'perspectives,' the expressions 'determinate the dateless limit' and 'point on me' (as used of a heavenly body), and the contrast of 'substance' with its 'twenty shadows.'

The thought in *Much Ado* (2. 1. 186):

> For beauty is a witch
> Against whose charms faith melteth into blood

is but differently expressed in S. XLI. 12–14, and the date given for *Much Ado* is 1598.

In *Troilus and Cressida* (1. 3. 35–42) we have, contrasted with 'ships of nobler bulk,' the same 'saucy boat' which, as a 'saucy bark,' is contrasted with others 'of tall building and of goodly pride' in S. LXXX. In the same play (1. 3. 240) the lines:

> The worthiness of praise distains his worth,
> If that the prais'd himself brings the praise forth

mean the same as those of S. XXXIX. 1–3:

> O, how thy worth with manners may I sing,
> When thou art all the better part of me?
> What can mine own praise to mine own self bring?

but this, after all, is merely to repeat in other words the commonplace 'self-praise is no recommendation.' *Troilus and Cressida* may have been written in a much earlier shape than that in which we possess it, but in the latter form it is commonly put down to about 1602.

If *L. L. L.* (quoted in the notes) affords a close parallel to S. CXXVII, so *Merchant of Venice*, 3. 2. 92:

> So are those crisped snaky golden locks
> Upon supposed fairness often known
> To be the dowry of a second head,
> The skull, that bred them, in the sepulchre

is at least as close a parallel of S. LXVIII. 5–7:

> Before the golden tresses of the dead,
> The right of sepulchres, were shorn away
> To live a second life on second head.

The date for the *Merchant of Venice* is apparently 1596.

Such correspondences, sometimes in the thought, sometimes in the phrasing also, can be accumulated in much greater numbers than those here given. It would indeed be strange if the case were otherwise. The 'myriad-minded' man cannot keep stock of all his myriad notions. We have seen at least enough to demonstrate the danger of deciding that a writer is unlikely to repeat himself unless he does so within a year or two. The case may actually be the contrary. While we are conscious of having recently given a certain form of expression to a certain notion, we are perhaps more likely to avoid it than to repeat it. How conscious Shakespeare himself was of the need of novelty is manifest from S. CVIII. He feels (LXXVI. 6) that one should not 'keep invention in a noted weed.' He shrinks from 'dulling' with his song (CII. 14).

If it is urged that, unless we assume approximately the same date, it is very remarkable that so many resemblances should be found between the quotations given from *Venus and Adonis* and the passages in Sonnets I–XVII, an answer has already been partly given. The subjects are in certain ways so closely akin that the same notions inevitably suggest themselves, and to a large extent similar words would follow. Even allowing for a few years of interval, we might argue that the poet had as yet scarcely attained to that full freedom of thought, or even that full range of diction, which he afterwards displayed. The more or less unconscious

recollection of a phrase once happily turned with some effort causes the mind, in similar contexts, to travel over much the same ground and the same vocabulary. The process is for the most part unrealised. The greater wonder is perhaps that the repetitions were not in this instance more numerous. Nor, again, is it inconceivable that even Shakespeare, when writing short pieces in a different form, may have wittingly borrowed here and there from an earlier and longer work, of which he did not suppose that the detailed recollection would obtrude itself upon the general memory. He speaks of 'invention' in terms which compel us to believe that novel 'invention' was not the entirely easy thing which we commonly associate with his superlative genius. If he did not scruple to borrow at different dates from the *Arcadia* or the *Euphues* which everyone knew, why should he scruple to borrow from himself? In the Sonnets themselves he repeats in XCVI a concluding couplet already used in XXXVI. In XCIV. 14: 'Lilies that fester smell far worse than weeds' is identical with a line in the play of *Edward III*, in which he probably had a hand.

So far as versification is concerned, it is an almost inevitable conclusion that the sonnets were nearly all produced during the period when Shakespeare preferred to write with 'end-stopped'—or rather 'end-paused'—lines rather than with lines *enjambées*. But this 'end-stopping' is no regular and deliberate stopping at the end of individual lines as in the very earliest plays, but only a natural stopping at the end of sentences which, from the structure of the Shakespearian sonnet, frequently coincides with the end of a short section of lines.

§ 8. We could not therefore decide from all these data that such sonnets as really belong to the 'fair man' series were too early to suit with the plausible theory (not here expressly asserted) that they were addressed to William Herbert from about 1598. Other pieces, which do not belong to that series, were doubtless earlier, just as some were later, and if we put down the sonnet-period as extending from about 1592 to 1601, without denying

that a few (e.g. CVII) may be even later, we shall probably come as near to the truth as we are ever likely to get. So far as the argument from parallels applies, it will be seen that those which have been quoted would relate the sonnets to the whole range of the plays between *Love's Labour's Lost* and *Troilus and Cressida* (1602). In the later plays it would be hard to find any such distinct resemblances to expressions in the sonnets.

§ 9. Subsequent publications of the Sonnets are scarcely of sufficient moment to concern us greatly. In 1640 appeared:

POEMS: *Written by Wil. Shake-speare* Gent. Printed at LONDON by *Tho. Cotes*, and are to be sold by *John Benson*, dwelling in St *Dunstan's* Churchyard. 1640.

In this collection the pieces are in a different order and under individual headings, but XVIII, XIX, XLIII, LVI, LXXV, LXXVI, XCVI, CXXVI are omitted. *A Lover's Complaint* is again attached, together with parts of *The Passionate Pilgrim*[1]. The inclusion of some versions of Ovid and of other compositions which are distinctly not the work of Shakespeare shakes any faith which might be given to the edition, and the fact that 24 years had elapsed since the death of the poet throws a natural doubt upon the warrant which Benson may have supposed himself to have for saying (in his Address 'to the Reader') that the poems are 'of the same purity the author himself then living avouched.'

Benson can hardly have printed the sonnets merely from Thorpe's edition. In his arrangement, which lacks any ascertainable system, that of Thorpe is almost wholly ignored until we reach S. LXXXII, whence to S. CL the earlier order is, with a few exceptions[2], maintained. The headings assigned to individual sonnets, or to groups of two or three, e.g. 'A Bashful Lover,'

[1] How loose the ascription of poems was apt to be is illustrated by the history of Barnfield's Sonnet to R. L., which passed as Shakespeare's for nearly three centuries (nor is it altogether unlike in general impression). So, when Constable's *Diana* was republished in 1594, it included compositions which were not by that author.

[2] Viz. CXXXVIII, CXLIV appear early in the collection, CXVI precedes LXXXII, while XCVI and CXXVI are omitted.

'A Valediction,' 'A Lover's excuse for his long absence,' may, it is true, have been added by the editor himself, but they rather suggest that the several compositions had been found in a scattered form, and possibly with these or similar headings already attached[1]. Had Benson intended to conceal a direct use of Thorpe's edition, he would hardly have left nearly half the pieces in the order in which they there occur. Sonnets CXXXVIII and CXLIV appear in the form in which they are presented by Jaggard in *The Passionate Pilgrim* and not in that in which they are given in the volume of 1609. This, of course, may be explained by supposing that, inasmuch as Benson was incorporating much of *The Passionate Pilgrim*, he simply took those sonnets with the rest of the matter, and, having once used them, ignored them when he came to handle the 'Sonnets' of Thorpe. On the other hand it may equally indicate that Thorpe's versions were not prominently before him. That Benson does not use the term 'Sonnets' at all may be due to the fact that his book includes other pieces, which call for the more general title 'Poems'; having employed the latter term, he finds no occasion to differentiate the sonnets from the rest. We can therefore build nothing upon that omission.

It is, however, more difficult to understand why, if he was drawing upon Thorpe, he should have omitted the eight sonnets enumerated. It is manifestly a far more probable conclusion that he did not find them among the material which came into his hands. It is doubtless just possible that in the interval between 1609 and 1640 it had been discovered that those pieces were not written by Shakespeare, but few are likely to hold that Benson was actuated by any such motive. There is nothing in the compositions themselves to indicate a different authorship.

As Sir Sidney Lee points out, the printer Cotes was closely associated with property in other work of Shakespeare. It is there-

[1] If so, this would be among the strongest arguments for the view that the sonnets were composed as literary exercises and without any real autobiographical relation. In any case it would appear that Benson himself so regarded them.

fore conceivable that Cotes himself may have been in a position to supply versions of the sonnets which differed from those in Thorpe. We ourselves naturally set so much value upon the Quarto of 1609 that we probably overrate, if not the extent of the circulation which it may have enjoyed, at least the permanence of that circulation. In reality it may never have ranked as a standard work of prominence, and in thirty-one years it may practically have fallen into abeyance.

The Benson edition contains some few corrections of errors in that of 1609. These may be purely editorial, but, if so, it is remarkable that an editor thus bent upon correcting Thorpe should meanwhile have allowed so many egregious blunders of his own to pass the press in corruption of Thorpe. Those blunders are often of such a sort that they are much more likely to have been due to misreading of a manuscript original than of one in print. Moreover there is at least one case in which neither a correction of the editor nor a misreading of Thorpe can explain the divergence. This is in S. CI, where the sex of the person concerned is changed (l. 11 *her* for *him*, l. 14 *her...she* for *him...he*). The only reasonable way of accounting for that variation is to suppose that the piece existed in two versions, one applicable to a man and the other to a woman, and that Benson's copy was in the latter form[1].

It may be taken for granted that many manuscript copies of the sonnets were in existence, and that this or that album might not only contain different arrangements according to the manner of gathering the several pieces, but also suffer from incompleteness. It is impossible at this date to discover that (or those) upon which either Benson or Thorpe drew.

II. ARE THE SONNETS AUTOBIOGRAPHICAL?

§ 1. As to the autobiographical reality of the feelings and emotions embodied in the Sonnets the evidence, though strong, can hardly be rendered decisive. Among modern poets Wordsworth

[1] Compare the variants in S. CXXXVIII and the explanation in § 1.

and Swinburne believed that in them Shakespeare unlocked his heart; Browning believed that he did not. There are those who find the whole of them to be autobiographical, those who think some of them to be so and others not (as is the case with Sidney's *Astrophel and Stella*), and those who deny that the pieces are autobiographical at all. The class last named judge them to be poetical fictions, 'dramatic' exercises composed in a literary form which happened to be in vogue, or, as Hudson well puts it, 'exercises of fancy, cast in a form of personal address, and perhaps mingling an element of personal interest and allusion, merely as a matter of art.' For this view might be quoted the case of Watson's *Hekatompathia* or *Passionate Centurie of Love*, in which the poet acknowledges that he is dealing with feelings 'but supposed.' So Giles Fletcher, in his *Licia*, confesses: 'This kinde of poetrie wherein I write, I did it onlie to trie my humour.' Yet others believe them to have been composed for the use of some other person. Given an imaginary situation, it is claimed, the Shakespeare of the sonnets was capable of the same keen realisation of an emotional mood, of adopting any desired mental attitude, as the Shakespeare of the dramas.

It is evident that the poet frequently 'laboured for invention' (LIX. 3) in a manner which might seem to be the negation of real passion. He is often too evidently bent on ingenious comparison or ingenious point. No one can take such pieces as XXIV, XLII, XLV as compositions in which out of the fulness of the heart the mouth speaketh. Yet to quote such laboured ingenuities in a number of cases is not to disprove the existence of genuine passion in the majority. Love is not always engaged in uttering its most vehement emotion. It is not always striving and crying. No man is so utterly absorbed in it that he finds no moment for anything besides. Lovers can be playful as well as ardent; they can trifle as well as adore. There is nothing strange if a poet who is devoted heart and soul to a beloved object sometimes toys with a thought. He has his moments at which, instead of working upon the emotions, he

seeks to entertain the fancy of his beloved. He may even find his account in merely demonstrating his cleverness. It is apparently necessary to insist upon this point, that the question of the sincerity of a poet in a given composition is a different one from that of its spontaneity. However obviously elaborate a piece may be, the sentiment expressed is not *ipso facto* fictitious. The admiring affection may be genuinely present, no matter how consciously the poet is playing with the terms of its expression. Few, if any, of the sonnets fail to exhibit the deliberate compassing of a fancy or similitude which, if not entirely novel, at least presents itself in some new guise or contains some new element. Such compositions as XXII, XXIV, XXXI, XLII–XLVII, LI, LXII, CXXXII, CXXXIV are doubtless laboured—sometimes to almost painful excess—but there is in them nothing incompatible with a fundamental reality of the poet's sentiments. We may, if we choose, call them 'poetical exercises,' and even exercises 'on conventional lines,' but even such exercises may quite naturally have been prompted by the simple impulse to address, though in a comparatively uninspired moment, the object of a real affection. Nor must it be forgotten that sonnets which we now regard as laboured were most probably regarded by the Elizabethan recipient as peculiarly felicitous. The fashion being to give a 'conceited' expression to feelings either real or assumed, the presence of even the farthest-drawn conceit would by no means suggest insincerity. There is thus nothing to contradict, still less to disprove, the view that such pieces, whenever and in whatever mood composed, were at least addressed to a real person. Assuming the poet to be the 'vassal' of an admired patron on whom he considers it his duty 'to call day by day,' he would naturally leave untouched no aspect of their connection which could be poetized. His abilities—which he is clearly anxious to display—would appear from the range of topics and situations which he is capable of handling with originality or effectiveness of style. His inspiration would therefore have its happier and its less happy moments, and there would result such inequality as actually occurs.

But can a writer be sincere if he contradicts himself? Shakespeare indubitably does so in at least two connections. Thus in S. XXI he repudiates the use of exaggerated comparisons which he himself elsewhere freely employs. Had the piece in question been certainly written at the same date and in the same relations as those which themselves contain the satirised 'proud compare' of others, there would be no means of reconciling the two attitudes. If one were sincere, the other could not be so. In answer, it may be urged that, if S. XXI had referred to the *same* person as I–XVII or XCIX, such contradiction would have been too flagrant to have been perpetrated at all. But if, on the other hand, we take the view that S. XXI was written without any reference whatever to the man who is the theme of the majority of the pieces, the inconsistency is explicable enough. Before he had himself been led by warmth of admiration to employ the comparisons there rejected, he may very well have indulged in a cool-headed criticism of a vogue which he felt to have become as stereotyped as it was insincere. The piece was in that case a satirical 'exercise,' cognate to, and probably of a date near to, S. CXXX. It would perhaps be an unlikely suggestion that the sonnet is not by Shakespeare at all.

The other contradiction consists in his attitude towards his own verse, which in one place he will call 'gentle' (i.e. polished or refined) and, in another, 'rude' and 'poor.' Thus, while Sonnets XVIII, XIX, LV, LX, LXIII, LXXXI, CVII assert the belief in the immortality of his poetry, and while LXXIV, C, CI assume that it will live, in XXXII, LXXII, LXXXII, LXXXVI he speaks of it with modesty and some depreciation. Yet, inconsistent as all this is, it is very human. Doubtless both attitudes are more or less conventional; doubtless also the self-depreciation is something of a pose. Nevertheless the man who on one day believes himself to have written something *aere perennius* may on another day, in another mood, or for other motives, speak in quite another tone. Whether he calls what he has written *versus* or *versiculi* will depend upon his state of mind or upon the relation of his self-criticism to a particular context and situation.

In other sonnets, even where the piece is not wholly one of ingenious labour and obvious effort after point, and where it would seem that sincere feeling dominates, the composition nevertheless ends in a point so epigrammatically expressed that we might uncharitably suspect the feeling to be simulated in order to lead up to it. Yet we have no right to take such simulation for granted. The feeling may be entirely sincere, even if it is thus utilised to point a final couplet. It is a psychological error to imagine that an emotion, simply because it is real, must keep itself austerely aloof from the deliberate devices of art. That assumption would make the sonnet itself impossible, and dispose of the sincerity of Milton or Wordsworth, inasmuch as it would become necessary also to say that a feeling which deliberately seeks expression in exactly fourteen lines with a certain placing of the rhymes cannot be sincere because it is thinking of something besides its own sincerity. If the convention of the sonnet, as adopted by Shakespeare, required, besides the number of lines and syllables and rhymes, a forcible or striking conclusion, the appearance of the latter element is no more an argument against sincerity than the appearance of the rest of the convention.

§ 2. If the question were left to depend upon the natural impression formed by the average reader[1], the decision would be in favour of the view that the poems belong to the poet's own experience. This may, of course, be only the desired result of the literary art. On the other hand, it may have better grounds. The person addressed by at least a majority of the pieces of the first series becomes to the mind a real contemporary of Shakespeare, apparently well known to readers of the day. It is true that a large number, if published separately, might appear to be applicable to other, and perhaps imaginary, circumstances, but

[1] For the reader of wider scope the statement would need qualification. The numerous resemblances (due to obvious borrowing) to passages in Ovid, French and Italian poets, and English predecessors, might suggest a more detached 'literary' attitude. Yet even borrowings may be included in a poem proceeding from a genuine personal inspiration.

when read with the rest they assume a different complexion. Their 'argument' becomes a distinct individual and no mere type or lay-figure. Meanwhile, as to the writer's own feelings, few can read Sonnets XXIX, XXX, XXXI, XXXII, XLIX, LVII, LXVI, LXXIII, CXX, and perhaps above all XC, without a sense that it is almost a wicked scepticism to doubt that he is speaking genuinely for himself. At least in these he appears to 'unlock his heart.' And why should Shakespeare scruple to do so more than Sidney? To the reader of the dramas such revelation should cause no surprise. A writer who could there show such power of feeling vicariously for his characters betrays the fact that such emotions have at some time or other not been strangers to his own heart. To say that a poet who does not unlock his heart in his dramas—where to do so would be a sin against art—would therefore not unlock it in that form of composition which actually professes to record a personal emotion, is surely a defect in logic.

§ 3. But besides this almost irresistible first impression there emerge other considerations as soon as we reflect.

Neither the young man nor the dark woman is such a being as an ambitious poet would be likely to choose in pure imagination as the most suitable lay-figure on which to display the choice draperies of his verse.

But perhaps of greatest force would be an argument not sufficiently advanced, namely, that the implied situations are often too peculiar, and the expression often takes for granted too intimate an understanding of special circumstances, for us to believe that a poet who was merely ambitious to exhibit his powers would have written in so indirect and almost cryptic a manner. There are, it is true, no few of the sonnets which deal with a situation belonging to general experience or with a notion of general bearing. Such are those upon what may be called 'Love in Absence' or 'Love defying Time.' But for the most part there is ever present the suggestion of the particular situation, sufficiently comprehended by those concerned, but seldom unveiled to the extent which a

writer would deem necessary for his readers if he were merely inventing it. A poet must have sunk himself to an inconvenient depth in the peculiar circumstances conceived by pure imagination, and must have been unduly exorbitant upon the apprehension of the reader, if he relied upon the sufficiency of the bare hints and allusions to which we so often miss the key, and to which we may well believe that his contemporaries would have missed it equally. We can hardly conceive of a poet, if the object of his affections had been simply a poetic figment, going thus far and no farther in informing the reader. Is it imaginable that, for example, Sonnets XL and CXI would have been considered by him sufficiently intelligible, without their individual and personal bearing being assumed as understood? What would be the meaning of LXXVII, LXXXVI, CVII, CXXIV, CXXV?

A number of the poems contain what are most naturally taken as references to the writer's circumstances, rank in life, or personality. Several contrast his own lack of learning with the culture of his rivals. After mentioning (XXV) 'public honour and proud titles,' he speaks of himself as one 'whom Fortune of such triumph bars.' On one occasion (XXIX) he is 'in disgrace with Fortune and men's eyes' and in 'outcast state.' He is (XXXVII) 'made lame by Fortune's dearest spite' and is 'lame, poor, despised.' Fortune (CXI) is to blame

> That did not better for my life provide
> Than public means, which public manners breeds.

Doubtless a poet may compose a piece in which he simply imagines the position of one who is 'in disgrace with Fortune,' and so may put into his mouth such sentiments as he conceives to be natural and appropriate. But no poet, writing for the world at large, would be likely to take a purely imaginary case of one for whose life no better provision has been made than 'public means.' His readers would necessarily ask 'What are we to understand by these public means?' In this connection we should not, indeed, interpret (CX. 1–2),

> Alas, 'tis true I have gone here and there,
> And made myself a motley to the view,

as referring to Shakespeare's profession as an actor. One does not by that profession 'gore his own thoughts,' still less does he 'make old offences of affections new.' The words describe, in combination with the preceding sonnet, his moral lapses. No argument as to the autobiographical character of the poems must be founded on an erroneous acceptation of the expression 'made myself a motley.' If we are to look for an allusion to Shakespeare's own profession, it must rather be to the lines (CXI. 6–7),

> And almost thence my nature is subdued
> To what it works in, like the dyer's hand,

in the same sonnet which speaks of the 'public means.'

§ 4. If, while it is admitted that the majority of the poems were addressed to a real person (or to various real persons) by someone speaking his own real sentiments, it is nevertheless argued that they are not the sentiments of Shakespeare himself, but that he composed the pieces for another's use and to express that person's feelings, that view of them, though perhaps defensible, has little probability. To this notion, however, we shall revert in another place. Meanwhile it must not be supported by any mistaken argument based on the language in which the lover emphasises his own age. This point has already been sufficiently treated.

§ 5. If we may tabulate the possible arguments (whether hitherto advanced or not) for a non-autobiographical character of the sonnets in general, they may be expressed thus:

(1) Shakespeare is but following a convention of previous and contemporary sonneteers, who compose in pure artistry, and from creative impulse, series of greater or less length relating to an object of affection who is merely assumed, or who at most serves only to suggest a motive and provide a certain unity for their productions.

(2) Many of his topics, situations, moods, comparisons, and figures are practically commonplaces of sonnet poetry—in Italian, French, or English—which he simply adopts and presents in a new dress.

(3) The frequency of laboured conceits betrays a want of emotional absorption or creative spontaneity.

(4) In Sonnets I–XVII there is (as Delius has observed) an absence of all those genuine and practical arguments which might induce a young man to marry, the whole series being but ingenious exercises in compliment.

(5) A number of the pieces are obviously trifles which might on occasion be written in an album on request.

(6) The contradictions or inconsistencies which appear, e.g. the habitual drawing of complimentary comparisons and yet the declared rejection of such devices (XXI), or the attribution of a 'pure unstained' prime to one whose 'lascivious grace' nevertheless leads him into moral lapses, are most easily explained by assuming that the poems concerned have no common reference.

(7) That Shakespeare should so completely, and in some cases so unmercifully, reveal himself is antecedently improbable.

(8) The special headings in the 1640 edition indicate that, at least by Benson and most probably by those who made copies of the sonnets, the poems were felt to be of a general application and sporadic in production.

(9) A large proportion of the sonnets, if met with separately, would carry with them none of that suggestion which we are led to assign to them merely in consequence of their having been collected and mingled as we find them.

(10) Most of the difficulties and perplexities which have arisen concerning the collection would disappear if we adopted the view that the poems are without autobiographical significance.

There is force in all these contentions except (7), which is but a subjective impression. But though cumulatively they have undeniable weight, they will for the most part be found to crumble under the considerations already set forth. The more solid conclusion to be drawn from them is rather that it is a mistake either to treat every piece alike as being concerned with one and the same object of affection, or to regard the whole series as being an equally spontaneous and emotionally consistent record of the poet's relations with that object.

III. THE PERSON CHIEFLY ADDRESSED IN THE FIRST SERIES.

§ 1. The publisher's dedication runs as follows:

To the onlie begetter of
these insuing sonnets
Mr W. H. all happinesse
and that eternitie
promised
by
Our ever-living poet
wisheth
the well-wishing
adventurer in
setting
forth T. T.

It may be taken as a matter of course that we should first give to these words their most natural interpretation and then use it to guide us as to the identity of Mr W. H. or the inspiration of the sonnets. It is irrational to arrive first at some theory as to the genesis of the poems and then put upon the dedication a strained interpretation in support of such a theory.

§ 2. If we approach without preconception the words which state that the well-wishing publisher of the venture wishes 'to Mr W. H., the only begetter of the ensuing sonnets, all happiness and that eternity promised by the poet,' we can hardly imagine the 'eternitie' to be promised by the poet to any other person than Mr W. H. himself. It would be absurd, no matter how awkward T. T. may have been with the pen, to suppose him such a bungler as to have meant 'that eternitie promised' to some quite different and unnamed person, or (as an alternative) to the Sonnets themselves. In numerous pieces Shakespeare promises that his verse will immortalise the man who is their 'argument,' and T. T., if we are to understand words in their normal sense, means nothing else than that he wishes to Mr W. H. the eternity so promised.

Moreover a 'begetter' is, and was most naturally in Elizabethan times, the man who begets, or calls into being. It is true that there has been claimed for the word a rarer sense—made, however, more definite by the context—as that of one who obtains or procures, and a publisher *might* conceivably dedicate a collection of poems to the person who simply managed to procure them for him. That person might indeed be the very one to whom they were addressed, especially if he was a person 'fond on praise.' Yet few, we may believe, would be likely to take 'begetter,' thus baldly used, as signifying anything else than that which it most naturally means to ourselves. The sonnets in which Shakespeare promises 'eternitie' were, according to himself, wholly inspired by the man to whom that immortality is promised. They were 'born of thee' (LXXVIII. 10). It was he who begot them. It was the beloved who 'taught the dumb on high to sing.' Furthermore, as Beeching asks, 'What force would "only" retain, if "begetter" meant "procurer"? Allowing it to be conceivable that a piratical publisher should inscribe a book of sonnets to the thief who brought him the MS., why should he lay such stress on the fact that "alone he did it"?'

§ 3. Whether T. T. was himself accurately informed as to all the circumstances producing the poems is not the question here in point. We cannot tell how far he may have been in the confidence of the Shakespearian circle. But we may take it for granted that he had, or believed he had, sufficient grounds for whatever he obviously does assume in his dedication. He was in any case in a better position to know the facts, or what were accepted as the facts, than we can possibly be. And what he does accept is the 'begetting' of the sonnets by Mr W. H. Whether the exact application of the pieces, as they circulated in manuscript, was a matter of notoriety, or whether T. T. had received what he regarded as trustworthy information concerning them, the fact remains that he was living at the time and that the collection came into his hands from the person or persons who had them in possession. We are scarcely in a position to say positively whether the poet himself did or did not give his

sanction to the dedication. That he did not personally revise the publication itself is clear from the mass of textual errors. What would now be lawless piracy was not then so regarded, and unauthorised, unrevised, and even unauthentic publications could appear freely during the lifetime of an author. We have seen this occurring in the case of *The Passionate Pilgrim*. A writer who had not published his work could scarcely find the means of repudiating either a spurious composition or a false interpretation.

§ 4. We need not in this case feel any difficulty with the word 'onlie.' It is obvious that, even if T. T. imagined all the sonnets of the *first* section to have been inspired by Mr W. H., he must have been aware that those from CXXVII onwards refer mainly to a woman. But these are assigned by T. T. himself to a separate group. They form an addition or appendix, and though Mr W. H. manifestly did not 'beget' these, the dedication was plainly written for the first and more important series without regard to the further matter attached.

A sufficiently common Elizabethan sense of 'only' is that of the one above all others' or 'pre-eminent.' Such a use is not, like that which some have ascribed to 'begetter,' exceptional or strange. It occurs, for example, in the sonnets themselves, as when (I. 10) the beloved is the 'only herald to the gaudy spring.' So when Lyly writes in his *Euphues* 'This is the onely miracle that virginitie ever wrought,' or 'thou shalt become the onely rich man of the world,' he is using 'onely' precisely as a Latin writer will use *unus* or *unicus*. When Don Armado says: 'There is no evil angel but love,' he means that there is no evil angel to be compared to love, and in the same sense might have said that love is the 'only evil angel.' Not even the whole of the first series need, so far as the language of T. T. goes, have been begotten by Mr W. H. He may have been simply the begetter of them to an extent beyond all other claimants to a share in that honour. If this view—which is the natural one—is correct, many difficulties connected with the sonnets will cease to exist.

§ 5. An alternative, and one for which plausible arguments might be adduced, is—while still interpreting 'begetter' as one who calls into being—to understand that the sonnets were written by Shakespeare at the request, and for the use, of Mr W. H. In that case it would have to be accepted that there was nothing singular, and certainly nothing discreditable, in a lover or suitor employing a poet to create sonnets which he could not have composed himself. Not discreditable, otherwise T. T. could never have dedicated the poems in this manner, putting Mr W. H. in the position of acknowledging the existence of a literary 'ghost' and of informing the recipients of his amatory and laudatory verses that they were not written by himself. The case itself would be similar to that of Cyrano de Bergerac in Rostand's play. Beyond doubt poets were so employed as 'ghosts.' In *Two Gentlemen of Verona* (2. 1. 86) Valentine says of Sylvia: 'Last night she enjoined me to write some lines to one she loves.' In *Much Ado* (5. 4. 87): 'a halting sonnet of his own pure brain' implies that sonnets did not always come from a brain which was one's own. Nor must our own estimate of the greatness of Shakespeare make us too confident that he never lent his help in such a manner.

Nevertheless this notion of such a part played by Mr W. H. is surely untenable. Whatever may have been the occasional, or possibly frequent, practice of literary patrons of the day in the way of obtaining ghostly assistance, human nature was then very much what it is now, and it is in the highest degree improbable that a W. H. who borrowed the pen of Shakespeare would care to have the borrowing thus openly stated by T. T., whose very object in the dedication is to do honour to W. H. If we suppose—as we should now have to do, since the employer W. H. himself would be no longer the recipient of the poet's immortalising praises—that the promised 'eternitie' refers to the poems, what would be the honour in wishing for Mr W. H. an immortality for his verses while admitting that the verses are not his, but Shakespeare's? Nor does internal evidence point to such a sub-

sidiary part played by Shakespeare. As a dramatist he proves indeed how marvellously he can enter into the feelings of others, and (we may here repeat) it is therefore conceivable that he might, under instructions and suggestions, compose sonnets of most various and subtle moods, even though the moods were not actually his own. It is hard to set any limits to his power of projecting himself into the character which he for the time being assumes. But not only are many of the poems such as to make us wholly unwilling to believe that they did not come from the writer's own heart; Shakespeare's own personal circumstances are too plainly indicated in sundry places—circumstances not likely to have been those of a patron using him. If anyone chooses to hold that at least a portion of the sonnets were probably composed by Shakespeare on behalf of another, he is within his rights, and the notion cannot be disproved. But it puts an excessive strain upon an unprejudiced reader to accept such a view concerning any large proportion of the poems.

§ 6. By way of summary we may reiterate that the 'onlie begetter' was—so far as Thorpe's belief went—the man who was the *cause* of Shakespeare's having written the majority of the sonnets, and that he was the cause as being the person to whom the poet was inspired to address them. No 'eternitie' was promised to, or could attach to, a Mr W. H. as either the mere collector of the compositions or the mere employer of the poet's powers. It could accrue to no other persons than the Shakespeare who wrote them and the man commemorated in them.

§ 7. It may be assumed that the identity of the chief recipient of the sonnets, their 'sweet argument,' was known in the Shakespearian circle at the time of their appearance. The poems have actually immortalised the man, but not his name. We know much of what he was, but not who he was; to us he is Ignotus.

Thanks to T. T. we get as far as the initials W. H. The reading world of the time would either know or guess who was meant by 'Mr W. H.,' but we can now only speculate inconclusively

upon the question. It would appear that the publisher was not authorised, or did not presume, to print the full name. In case of disapproval or a charge of indiscretion brought to bear from some quarter or other upon publisher, poet, or 'begetter,' it was always possible to fall back upon the plea that there were many persons with the initials W. H. But it would have been an extremely irrational proceeding if, while T. T. desired to do honour to the begetter by specifying him to some recognisable extent, he nevertheless chose—as some supporters of the Southampton theory have imagined—to reverse the initials and write W. H. for the H. W. of Henry Wriothesley. Apart from its puerility, such a proceeding would have defeated the very end proposed. Either the begetter wished to be made known or sufficiently suggested, or else he had no wish for T. T. to reveal him at all. If he had *no* wish, then T. T., who is manifestly endeavouring to please by his dedication, would be doing a foolish thing by printing it in any form; if he *did* wish, it would be absurd for T. T. to lead the reader astray by suggesting an altogether different person. If two well-known men existed with the respective initials W. H. and H. W., it would be a strange contribution to the 'eternitie' of the one to give him the initials of the other.

§ 8. It by no means necessarily follows that the said W. H. was a person of whom we now retain any knowledge. He may have been a private gentleman, endowed indeed with good birth, beauty, charm, and other gifts, but one concerning whom history is silent. The probabilities, of course, are that he was something more than this. The most casual perusal of the Sonnets must impress upon the reader the conception of a young man of high birth, wealth, and distinguished position, a personage widely admired as a 'glass of fashion' and a 'mould of form.' The very dedication by a publisher would imply that he was of a rank sufficiently exalted to make that dedication 'worth while.' He was the theme not only of Shakespeare's verse but of that of other poets, who 'under him their poetry disperse' (LXXVIII. 4). That is to say, he was a patron

of poets, and for their patron poets regularly, and with a natural worldly wisdom, chose a person of the highest rank. The conviction which the sonnets invariably leave is that he was a nobleman.

To anyone who chooses to argue that such a 'love' as is implied in the sonnets was not likely to subsist between a young nobleman and a person in the position and of the age of Shakespeare it may be answered, first, that the sonnets themselves prove that the difference of both rank and age was great, and, second, that we know too little of the personality of Shakespeare to deny his own attractiveness. A man with his enormous gift of expression, intellectual and emotional adaptability, sense of beauty, and subtle humour, and with his understanding of the world and his appreciation of courtly speech and action, cannot have failed to exercise some charm upon his company. Social position and humble origin do not even now count for everything, and in the intercourse of Elizabethan London they possibly counted for still less than now. Young men of natural 'sweetness' and possessed of 'wit' are naturally impressionable, and (as at least one modern instance goes to prove) a young aristocrat may be drawn into peculiarly intimate relations with an older man who attracts by his parts. Moreover the Elizabethan age, like that of Renaissance Italy, was one in which the manifestation of sentiment between men was encouraged and not suppressed. The love of a David and a Jonathan might then avowedly 'pass the love of women.' Lyly[1] makes Philautus say to Euphues, 'Here is my hand, my hart, my lands and my life at thy commandment,' and 'after many embracings and protestations one to another, they walked to dinner.' There was no sin in the matter. Brandes quotes from Sir T. Browne's *Religio Medici*: 'I never yet cast a true affection on a woman; but I have loved my friend as I do virtue, my soul, my God.... I love my friend before myself, and yet methinks I do not love him enough; some few months hence will make me believe that I have not loved him at all. When I am from him, I am dead

[1] Arber, p. 50.

till I be with him; when I am with him, I am not satisfied, but would still be nearer to him.' Languet writes to Sidney: 'Your portrait I kept with me some hours to feast my eyes on it, but my appetite was rather increased than diminished by the sight.' In 1595 Barnfield published twenty sonnets to 'Ganymede,' in which, in a manner very similar to that of Shakespeare, he descants upon the beauty of the beloved youth and upon the strength of his own love for him.

Even allowing for all hyperbole of language, such a connection as the sonnets indicate may very well have grown up between a receptive youth, however well-born, and a man who was not only connected with literary circles and the stage, but who was in all probability capable of putting forth a peculiar fascination. It is not indeed always the case that a man can talk as he writes, or behave as he makes his most attractive characters behave, but it is unfair, simply because we know so little of the personality of Shakespeare, to assume that his company fell below his work. Nor do we know enough of his physical appearance at, say, the age of thirty-four, or of his voice and bearing, to form any notion as to how he might impress ingenuous and gifted youth[1].

§ 9. So far there is nothing against the proposal to identify W. H. with the William Herbert who, according to Clarendon, was 'the most universally beloved and esteemed of any man of his age.' That the Christian name of W. H. was Will may be gathered, though not with certainty—since we should have to make sure that one of the 'Wills' is the same person as the 'fair man'—from sonnets of the second series (CXXXV, CXXXVI). Herbert answers sufficiently to the 'praises' of the sonnets. In appearance he may be supposed, at least in his younger days, to have had the beauty so repeatedly ascribed to the friend. When he was twenty-two and Earl of Pembroke, Davison can write of him[2]:

Whose outward shape, though it most lovely be.

[1] That the parties were innocent of the lowest form of such a connection may be gathered from S. XX. 13–14.

[2] Sonnet prefixed to the *Poetical Rhapsody* of 1602.

He was sixteen years younger than Shakespeare. He possessed both the gifts and the tendency to commit the 'pretty wrongs' of 'straying' youth which the poet attributes to his 'love.' Negotiations for his marriage with Bridget Vere, daughter of the Earl of Oxford, were begun in 1597, but came to nothing. In 1600 Rowland Whyte does not 'find any disposition at all in this gallant young man to marry.' It is true that Herbert's father was alive until 1601, but it is a mistake to find anything to the contrary in the sonnets. If Shakespeare calls him his 'mother's glass,' it is simply because his beauty was that of his mother. It does not necessarily follow that, as Talleyrand once said in a certain case, *Monsieur le père n'était pas si bien*, but still less does it follow that the father was dead. Why should the poet mention the father where the father was not in point? If (XIII. 13) we find:

> You know
> You had a father; let your son say so,

the words contain no implication whatever that he no longer had a father. The stress is upon 'father,' not upon 'had,' and the sense is simply 'There was someone who did do his duty, married, and begat yourself.' Similarly *M. W. W.* 3. 4. 36: 'She's coming. To her, coz! Oh boy, thou hadst a father.'

It is of little moment that, at the date of the dedication by T. T., William Herbert was Earl of Pembroke. It was apparently not incompatible with contemporary usage to adhere to the earlier name in such a connection as this. As Minto points out, Lord Buckhurst is still 'Mr Sackville' in *England's Parnassus*. So Lord Pembroke is still 'William Herbert, Earl of Pembroke.' Whatever may be urged against applying the term 'Mr' to an earl in ordinary circumstances, if the sonnets were written to him when he was Mr William Herbert, T. T. may very well have kept to the name as then identified with the verses which Shakespeare so addressed. They were never addressed to 'the Earl of Pembroke.' It is moreover not improbable that the Earl, if consulted at all, may have preferred the earlier appellation in view of the altered circumstances

and position. Nor again is it altogether improbable that some col lection of the first series, or of parts of it, had been known years before the sonnets were printed by T. T., and that the ascription to Mr W. H. as 'begetter' was no new thing. When Heminge and Condell dedicate the First Folio to the Earl of Pembroke, they speak of 'so much favour' having been shown by him to the author when living. If the poet's chief rival was (as some strongly argue) Chapman, the same W. H. is still sufficiently in place, for—at least as Pembroke, and therefore not improbably at an earlier date—Herbert was a patron of Chapman[1].

§ 10. The notion that the sonnets were addressed to Henry Wriothesley, Earl of Southampton, is chiefly due to the terms of the dedication of *Lucrece* to that nobleman in 1594. He is reported to have been handsome, though whether with the feminine beauty which is emphasised in S. XX (cf. III. 9–10) is dubious. The evidence for either patron in this respect might appear to be equal. Later portraits—setting aside the question of personal taste—are of little value. That real beauty, and 'fresh' young beauty, must have existed, is certain. It would have been ridiculous, and would have stultified the poems and fatally injured their reception, if Shakespeare had so invariably and ardently insisted upon particulars manifestly alien to the truth. Doubtless we may, or rather must, allow for hyperbole when a poet praises. Doubtless also persons with no special claims to beauty are apt to welcome a complimentary ascription of that attribute to themselves. But the beauty of the beloved is so predominantly the theme of admiration in the sonnets that its real existence in an unusual degree can hardly be doubted. But, even with an early date of the sonnets concerned, Southampton had passed the point at which the poet could call his beauty 'fresh,'

[1] Herbert's relations with literary persons dated from his childhood. His mother was the sister of Sidney and is often supposed to have had a hand in the *Arcadia* (which was named 'The Countess of Pembroke's'). The poem was actually written at Winton. Moreover Daniel, the author of the *Delia* sonnets, had been Herbert's tutor. The influence of Sidney is so manifest in the Shakespearian sonnets to the fair youth that it suggests a rather deliberate prominence given to a writer thus connected with the young man himself.

and he was much too old to be the 'lovely boy' of S. CXXVI. The fact that to Southampton were dedicated *Venus and Adonis* (1592) and *Lucrece* (1594) merely proves that at those dates Shakespeare was making Southampton, and not Herbert, his patron. But this would not weaken the probability as to the connection of the sonnets with Herbert. It would be absurd to press the poet's statement to Southampton:

> What I have still to do is yours

into a pledge binding him for ever. In 1594 Herbert was only fourteen years of age and had not yet come into the poet's life, nor, from their nature, could the two poems have been in any case appropriately dedicated to him. Certain more or less formular words in the dedication of *Lucrece* doubtless resemble certain words in S. XXVI, but the explanation of the resemblance is that both proceed from the same hand, not that they are addressed to the same person. A writer who elaborates a complimentary dedication to one person may at a later date compose a complimentary sonnet to another. Given much the same matter to express, the manner of expression will naturally run on similar lines. The poet himself (LXXXII. 3) speaks of

> The dedicated words which writers use
> Of their fair subject blessing every book.

Much may happen in three or four years, and the interval between 1594 and 1597–98 (when Shakespeare would probably first meet with Herbert) is not too short for the possibility of new sentiments based upon new associations. Herbert is known to have been in London in 1598. He was then eighteen and Shakespeare thirty-four.

§ 11. The earliest sonnets of the 'fair man' series are not those of any strong passion; the ardour develops with the acquaintance. It is an error to say, as has often been said, that there is 'a gap of at least three years between Sonnet XCIX and the following group C–CXII.' This is not only to assume an unproved chronological order of the pieces as now arranged; it also forces upon words a meaning which they manifestly do not contain. All that the writer says in S. CIV is that this piece was written three years after the

time 'when first your eye I eyed,' and that he finds no decline in the beauty of his friend. In other words, the sense is simply: 'I have known you now for three years, and you are as beautiful as ever.' There is no statement or suggestion whatever that he had written from the very first and then left a gap of such length. If in c. 1–2 he writes:

> Where art thou, Muse, that thou forget'st so long
> To speak of that which gives thee all thy might?

he merely means that he had lately been less assiduous than usual in the production of sonnets. Before this (LXXXV) he has said:

> My tongue-tied Muse in manners holds her still,

and offers an excuse for such temporary silence as he has shown. The natural interpretation of such apologies is easy to recognise. Shakespeare was the poet in 'service' or 'vassalage' to his 'lord,' and, in the recognised manner of sonneteers, supposed himself bound to write piece after piece to the beloved with a certain continuity of production and with as much variety of 'invention' as possible upon his adopted theme. Any intermission of greater length than usual, any omission to keep up the regular supply of offerings at the altar, would call for self-reproach and apology; it would even supply the poet with matter for his next effort.

§ 12. While admitting that Mr W. H. may after all have been some other person lost to records, we can do no less than admit that the strongest, and withal a highly plausible, case has been made out for William Herbert. But as the word 'onlie' is quite naturally interpreted in the sufficiently frequent sense of 'chief above all others,' it is quite possible, and highly probable, that no inconsiderable number of the sonnets were understood, even by Thorpe, to be addressed to other recipients, and among these may have been Southampton.

§ 13. The Herbert theory, put forward by Bright (1819) and renewed by Boaden (1832), is strongly supported by Tyler. The Southampton theory, advanced by Drake (1827), finds distinguished

advocates in Sir Sidney Lee and Professor Herford. The arguments for, and objections to, each are summarised under numbered headings in Alden's Appendix (pp. 465–68). Here it may suffice to make the following comments:

(*a*) concerning the list of objections to Pembroke:

Objection (1), that the 'begetter' *may* mean the 'producer,' is in no sense logically an 'objection' to either theory.

Objection (2), that there is only one 'Will' in the 'Will' sonnets (CXXXV, CXXXVI, CXLIII), is untenable and is only made under stress of the adverse theory.

Objection (3), that the mere 'Mr' could not be applied in the case of Pembroke, has already been dealt with above (§ 9).

Objection (4), that nobility of the beloved is not implied, is contrary to an almost universal impression, and holds equally against the Southampton theory.

Objection (5), based on what is felt by some, but not provable by any, as to the probable pre-Herbertian date of various 'fair man' sonnets, is weak in its data, and may be answered by the otherwise reasonable argument that many of the first series are not addressed to the same person as the rest.

The only strong objection might seem to be (6), that Pembroke's hair was dark. Even if this be true, anyone who has witnessed the very frequent cases in which the golden hair of childhood becomes dark in later life will not be greatly impressed. That the beloved's pristine beauty was already undergoing change is evident from Sonnets CXXIII–CXXV.

Objections (7) and (8), that the character claimed as that of Herbert may equally be ascribed to Southampton, and that the dedication of the First Folio to Pembroke is no proof as to the Sonnets, are obviously no logical 'objections' to any ascription to Herbert.

Argument and Objection (9), which concern Miss Fitton, have nothing to do with the matter, since it outrages all probability to connect that lady with the sonnets at all.

(*b*) concerning those to Southampton:

Argument and Objection (1) are again concerned with indeterminable dates.

Argument (2), that the dedication of the Sonnets would be to the same person as that of *Lucrece*, is weak and has already been answered (§ 10).

Argument (3), that the relations between the poet and Southampton were particularly warm, may be true, but is no negation of a still warmer relation with Herbert.

Argument (4), that Southampton's age is 'appropriate,' should manifestly rather be called an apology for a weaker identification of the 'lovely boy' than an argument for advancing it.

Argument (6), that Southampton's character and personality are equally suited to the poet's description, is not only disputed, but is no answer to the other view.

Argument (7), that the release of Southampton from the Tower (1603) is 'apparently alluded to' in S. CVII, is based on a false interpretation of that sonnet.

Argument (8), a plea concerning the initials W. H., is singularly feeble.

The strongest argument is (5), that Southampton is said to have been 'acclaimed the handsomest of Elizabethan courtiers' (Lee). In such matters all depends upon the acclaimer, and we are here concerned with the opinion of Shakespeare, as determined by his relations with a younger man who had not yet grown into Southampton's position.

On the whole it would certainly appear that the balance of evidence is greatly in favour of Herbert. Nevertheless it is more judicial to agree with Beeching, Furnivall, Dowden, Walsh, and Mackail that neither theory is either proved or provable.

§ 14. An examination of the sonnets of the first series yields the following results:

1. Addressed to, or distinctly concerning, a man, the sex being either mentioned or unmistakably indicated: I–XVII, XVIII (through its connection with) XIX, XX, XXVI, XXXIII, XXXIV (as united to XXXIII), XXXIX, XL (in view of) XLI, XLII, LIII, LIV, LXIII, LXVI (as connected with) LXVII–LXVIII, C (with) CI, CVIII, CIX (in view of) CX, CXXVI.

2. Presumably addressed, or referring, to a man, in view of their substance, some expression, or their connection with adjoining sonnets:

XXXV (in view of XXXIII, XXXIV), LV, LVII, LVIII (with LVII), LX, LXII, LXXVII, LXXVIII–LXXX, LXXXII–LXXXVI, XCIV–XCVI, CVI.

3. With neither sex proved by anything in the piece or in any *necessary* connections with other sonnets (those which rather suggest a male being marked with an asterisk): XXI–XXV, XXVII–XXXII, XXXVI, *XXXVII, XXXVIII, XLIII–XLVIII, *XLIX, L–LII, LVI, LIX, LXI, LXIV, LXV, *LXIX, *LXX, LXXI–LXXVI, *LXXVII, LXXXI, LXXXVII–XCIII, XCVII–XCIX, CII–CV, CVII, CXI–CXXII, *CXXIII–CXXV.

4. No sonnet whatever in this series is clearly addressed to, or refers to, a woman.

IV. THE SECOND, OR 'DARK WOMAN,' SERIES.

§ 1. A number of the sonnets from CXXVII onwards are directly concerned with a dark woman or brunette, whose colouring is described in the usual language of the time as 'black.' Others are assumed to refer to the same woman. Hence there has been a tendency to speak of them all under one head. If, however, we are to do so, it must be simply under the head of 'Second' series. Those which are explicitly concerned with such a woman number only five, viz., CXXVII, CXXX, CXXXII, CXLIV, CXLVII, while four others, viz., CXXXVII, CXLI, CXLVIII, CL, are most naturally, though not indisputably, to be taken as referring to the same. Meanwhile a further number would also, when read with the rest, appear to have her for their theme. S. CXXVIII is a playful piece which might be of wide application; CXXIX and CXLVI are pieces of general moralising; CXLV is a nullity, and in all probability not by Shakespeare at all; CLI has no special reference and is of doubtful authenticity; CLIII, CLIV are mere exercises on an entirely independent theme. The so-called 'series' is therefore more fairly to be looked upon as a further collection of compositions ascribed to Shakespeare, of which a considerable proportion centre upon one amatory affair, while others have no necessary or even very probable connection with it.

§ 2. It is, of course, arguable whether such a woman actually existed. With our exalted notions of the poet and our modern conceptions of chivalry we might be disposed to hope that she

did not, but that the sonnets are merely playing with an imaginary case[1]. Yet the morbid choice of an imaginary recipient physically and morally characterised as this heroine is, would be more than strange.

Apart from the low moral relations expressed or implied, it might seem hard to understand how any sonneteer could have found his account in writing the depreciatory Sonnet CXLI upon the physical attributes of his mistress, if that mistress had been a real person from whom he expected or desired any show of kindness. This was surely not the way

> to tangle her desires
> By wailful sonnets, whose composed rhymes
> Should be full-fraught with serviceable vows.

Of all the pieces in this series only CXXVII, CXXVIII, CXXXII are such as we can easily imagine to have been welcomed by the recipient, especially if she believed them likely to be circulated, and of these CXXVIII may have nothing to do with her. Allowing for the difference between our own standards and those of the Elizabethan age, it is doubtless conceivable that a woman would not object to being called 'cruel' and 'tyrannous,' or even to being charged with unfaithfulness and stealing away the poet's friend, but she would at least have no desire to be reminded (as in CXXXI. 5–6) that she lacked the beauty which might entitle her to such conduct. Yet there is again something so individual in the allusions that we can hardly resist the conclusion that she was real, and that considerations which would make the production of such compositions incomprehensible to us would not suggest themselves with much force to the poet's contemporaries.

§ 3. Nothing could better show how far the ethical standards of writing have advanced than the fact that hardly any of the personal 'dark woman' sonnets could fail to bring discredit on a

[1] The notion that the woman was Miss Fitton is amazing to those who cannot but recognise that we have to deal with a rather coarsely promiscuous person, almost certainly married, and apparently of no great social standing.

writer of the present day. We must not permit our judgment to be paralysed by the mighty name of Shakespeare. The matter is not one of sexual morals; it is one of decent taste and ordinary chivalry. No modern author would be pardoned for uttering what is surely the implied threat of S. CXL, much less for carrying it into execution. Even if the case were imaginary, the mere conception would be scouted. We must, however, take the age as it was, and accept Shakespeare as its unemancipated child and pupil. We must also concede something to the demoralising circumstances of that earlier and cruder part of his career during which the objectionable pieces were doubtless composed.

V. THE COLOURING OF 'BEAUTY.'

> In the old age black was not counted fair,
> Or, if it were, it bore not beauty's name.

So writes the poet in the first lines of S. CXXVII. The whole piece, while intending a compliment, is virtually an apology. His mistress' brows are 'raven black' and her eyes 'so suited,' and he is driven to an ingenious explanation as to why this should be. The same is the case with S. CXXXII, which ends with:

> Then will I swear Beauty herself is black,
> And all they foul that thy complexion lack.

Elsewhere the references to her dark colouring are anything but complimentary (CXXX. 4, CXXXI, CXLI. 4, CXLVIII. 4–8). In CXLIV. 4 she is unequivocally described as 'colour'd ill.' If it be true—as it is probably not—that the sonnets of doubtful reference are all addressed to the same woman, he does indeed admit that she has 'beauty.' Thus (CXXXIV. 9): 'The statute of thy beauty thou wilt take' has no qualification in the context. The power of her eyes is several times expressed or implied. Psychologically there is no contradiction between these varying attitudes. If to him she is 'the fairest and most precious jewel,' it is, as he is well aware,

because of his 'dear-doting heart,' and he is prepared for her sake to 'swear Beauty herself is black.' At moments when he is contented to be her slave, his love converts 'foul' into 'fair'; at other times, when he is overwrought and angered, she becomes frankly 'foul.' In this inconsistency of feeling there is nothing unfamiliar to human experience, whatever we may think of the propriety of expressing it.

§ 2. What is sufficiently apparent is the fact that 'black' was not 'counted fair' even in Shakespeare's own day. In the language of the time 'black,' as applied to hair and complexion, simply meant 'dark.' The word was the opposite of 'fair' in the sense of 'blond,' and the double meaning of 'fair' as either 'blond' or 'beautiful'—often played upon in these sonnets—is but another indication of the accepted view. This preference was not, as some have imagined, due in any pronounced degree to the colouring of Queen Elizabeth. Vain as that sovereign may have been, and careful of her sensibilities as courtiers and poets may have shown themselves, the preference of blondes to brunettes was one long established in literature. It is as old as Homer with his 'yellow-haired' Helen; it was illustrated by those dyeings of the hair in later Greece which were known as 'yellowings' (*xanthismata*), and by similar artificial colourings and borrowings of false golden hair on the part of Roman ladies. In the literature of the troubadours and *trouvères*, and in all the stories and *fabliaux* of the age of chivalry the heroines (as White points out) are all blondes. For the Roman preference Walsh quotes Ovid (*Amor.* II. 4. 39):

Candida me capiet, capiet me flava puella,
Est etiam in fusco grata colore venus,

and draws attention to the *etiam*.

The origin of the preference was not aesthetic, although, when once it had become the vogue, it came to be regarded in that light. As the history of architecture or of decoration proves, notions as to what is beautiful vary surprisingly from epoch to epoch even among artists and other aesthetic guides. In Homer at least the

preference of a blond colouring was due to a quite different and sufficiently intelligible reason. The early feudal aristocracy of the Hellenic world consisted of conquerors from northern Europe. What Huxley calls the 'Xanthochroi' had established their power over the 'Melanchroi.' If Helen was 'golden-haired,' so also was Menelaus, and the epithet denotes regal or aristocratic beauty and not beauty pure and simple. It was no wonder that women (and also men) should rejoice to be fair rather than 'black.' The position was much like that of the Goths in Spain, who were distinguished both by such colouring and by the *sangre azul* of the veins which could make themselves conspicuous under their lighter skins. The royal and feudal dominance of the Franks and other Germanic peoples in France encouraged the same predilection. That the notion has disappeared from modern literature, and plays no practical part in modern judgment, shows—if any demonstration were required—how little foundation it possesses in real aesthetics. That it never really interfered with the matter of falling in love may be taken as a matter of course (see *L. L. L.* 3. 1, cited below)[1].

Apart from the Sonnets, the prevailing notion is so often expressed in Shakespeare that it is scarcely necessary to illustrate it. A few examples will suffice. Thus:

Tr. and Cr. 1. 1. 43:

An her hair were not somewhat darker than Helen's, well, go to, there were no more comparison between the women.

T. G. V. 3. 1. 102:

Extol their graces;
Though ne'er so black, say they have angels' faces.

Ibid. 4. 4. 157:

And pinch'd the lily-tincture of her face,
That now she is become as black as I.

[1] The eyes of Sidney's Stella were 'black.'

L. L. L. 3. 1. 197:

> And, among these, to love the worst of all,
> A whitley wanton with a velvet brow,
> With two pitch-balls stuck in her face for eyes.

Ibid. 4. 3. 256:

> O if in black my lady's brow be deck'd,
> It mourns that painting and usurping hair
> Should ravish doters with a false aspect,
> And therefore is she born, to make black fair.

So in Lyly's *Euphues*, p. 340 (Arber):

> Hir haire blacke, yet comely.

p. 202:

> Laeda (was painted) cunningly, yet with hir blacke haire.

VI. SUMMARY.

The conclusions concerning the Sonnets which appear to be most in keeping with the evidence are these.

The sonnets of the first section were written during a number of years, some at an early stage of Shakespeare's literary career, but most of them somewhat later, when he had already established his name with both poems and plays. Approximately they date between 1592 and 1601; a few, but only a few, may have been later still; one (CVII) points strongly to 1603. A large proportion of them were addressed to a certain W. H., who was not improbably William Herbert, afterwards Earl of Pembroke. If so, these were written somewhere about the years 1598–1601[1]. A considerable number of the pieces, however, were concerned with another person, or other persons; some were poetical exercises, and a few of an 'occasional' character. One or two are doubtless not by Shakespeare at all. Except in such as were mere exercises, the

[1] Since the writing of this summary and the arguments which have led up to it, it has been pointed out to me that the conclusion is closely similar to that of Garnett and Gosse (*English Literature*, 1903). I should, however, take exception to particular notions, especially those on p. 218 of that work.

poet is speaking for himself, and not writing as the 'literary ghost' employed by another. To that extent at least the poems are autobiographical.

The sonnets of the second section are in general of a less earnest nature, although the 'dark woman' was presumably a reality, a married woman of no high position, who entangled the poet's unwilling affections for a time. But a portion of the compositions in this series are not certainly, nor very probably, concerned with her. Some included in this section date from the earlier period of the first, others most probably synchronise with 'fair man' sonnets. Some are of doubtful authenticity; a few should almost certainly be rejected.

The publisher gathered both sections from various sources, and the second was attached to the first only as a further collection, for which he had probably somewhat less warrant of authenticity. It is highly improbable that Shakespeare himself had anything to do with the publication or with guaranteeing the text, which contains a large number of undoubted corruptions. There is abundant reason for suspecting other corruptions here and there.

VII. THE ARRANGEMENT OF THE FIRST SERIES.

§ 1. Whether T. T. himself deliberately arranged the first series of the Sonnets in their present order or accepted an arrangement already existing in some manuscript, cannot be determined. If we suppose him to have personally collected the poems from such sources as were available, it would still be an open question whether he was assisted in his arrangement by someone who possessed special information as to their production. Setting aside any probability of Shakespeare himself having had a hand in the matter, we might imagine some person or persons to have kept copies of the sonnets as they appeared from time to time. Thorpe's main source may have been Shakespeare's chief patron himself, or some person employed in that patron's household. But upon these questions it is perhaps idle to speculate.

§ 2. There are two methods of arrangement which might at once commend themselves; the one chronological (that is to say, following the order of production), the other according to the various themes treated. It is sufficiently clear that, if the latter principle was adopted, it was very badly carried out. It is true that larger or smaller groups of sonnets are shown by the actual connecting language, or are otherwise easily recognised, to be related in subject-matter, but it would have required little discrimination to have enlarged some of the groups, and created others, by bringing together pieces which are now dispersed without any semblance of sequence. There might, for example, have been a juxtaposition of all the sonnets dealing with 'Love in Absence,' another of those which promise immortality to the beloved, another of those which apologise for remissness on the part of the poet. There would have been no interspersing of occasional pieces such as that upon the gift of tablets (CXXII) or upon the presents received by the friend (LXXVII).

§ 3. Against the alternative view that the order is at least approximately chronological there is perhaps less objection to be made, so long as we confine ourselves to those which are most naturally to be referred to the same 'fair man.' The earliest group (I–XVII), playing upon the same theme, contains every suggestion of having been composed at an early stage of the relations between the men. They exhibit none of the personal ardour which subsequently reveals itself, but only an unqualified admiration. Though, as this sequence comes towards its close, the mention of 'love' begins, little significance need be implied, or should be sought, in the use of the term. Such expressions would not be at all unnatural on the part of the older man, who was being gradually drawn, as friend and poet-in-chief, into more familiar relations with the younger one. 'Love' was (and is) a word applicable to various degrees of warmth. 'Lover' is ordinary Shakespearian for 'attached friend.' In point of fact 'friend' was rather the stronger word of the two. If the young friend had accepted a certain admiring, warmly

benevolent, and even demonstratively affectionate attitude on the part of his senior, he could already be addressed as 'dear my love.' As their relations assume a different character, the theme of the duty of marriage would almost inevitably be dropped. Both patron and poet would become weary of the topic, even if 'invention' upon the subject were not exhausted. Be this as it may, the first seventeen poems evidently did not belong to the more ardent period of the three years during which, as we are informed (CIV), the men had come to look upon each other in a light which nowhere appears in these.

As for the rest, S. XXV appears to be in its proper place or near it, since a joy 'unlook'd for' is one which is recent. Towards the other end of the series the neglect by the poet (C–CIII, CXVII–CXIX) would most naturally be referred to a time when the connection was of older standing and when the poet had begun to feel the monotony of his theme (CVIII). Sonnets CXXIII–CXXV clearly indicate a date when the vogue of the friend was on the wane.

§ 4. It is true that in the present order of the Sonnets the history of the feeling on either side does not proceed by a 'logical' series of steps. We do not find, for instance, even in the poems which are most decisively to be referred to the same recipient, that growing warmth is succeeded by a fervent flame which in turn gradually dies down and is extinguished. The pieces might for the most part be re-arranged without much difficulty so as to tell the story in some such sequence. Thus we might have absorbing passion succeeding an affectionate union of hearts, the sentiments of the poet in the presence or absence of his beloved friend, the praise of his truth and constancy, the occasional wounds to the feelings and the beginnings of doubt, the realisation of the young man's tendency to looseness of conduct and the vagaries of his 'lascivious grace,' his actual 'unkindness' to the poet, the writer's jealousy of other poets, his fears of complete estrangement, and finally his resignation of one 'too dear for my possessing.' But to insist upon such an arrangement would be to sin against psychology

and experience. Love does not proceed in this methodical fashion. Even at its height it is subject to temporary estrangements and unkindnesses; it is confident, and it doubts; it declares that it 'would not change its state with kings,' and it is in the depths of despair; it bids 'farewell,' and it forgives and renews its protestations of undying faith.

> It shall suspect where is no cause for fear;
> It shall not fear where it should most mistrust;
> It shall be merciful, and too severe.

Nor is it incapable of slipping into lapses which—to borrow an expression of a modern novelist—'may be immoralities, but are not infidelities.'

So far as the development of the love-story is concerned the order of the sonnets is thus defensible enough. It is even more defensible than one which would present a 'logical' graduation. Such an arrangement would be far too mechanical, and would deny to the poet and his beloved those elements of a human temperament which may fairly be called universal. Meanwhile the poet would not on every occasion of writing be dealing with the strength and vicissitudes of his passion. There would be times when he would compose an 'occasional' piece, as upon receiving a present or upon the friend receiving one. Such sonnets might be written at any date, and, wherever they appear in the series, would be warranted in holding their place, no matter how they seem to break a 'sequence.'

§ 5. Of the two hitherto suggested principles of Thorpe's arrangement the chronological has therefore by far the better claim. Nevertheless, if we insist upon relating all the sonnets to the one object of affection, the order still presents difficulties, as, for instance, when the beloved, who has been charged with lapses due to his 'lascivious grace' in S. XL, is spoken of in S. LXX as presenting 'a pure unstained prime.'

But there is a third possibility, and one which on the whole

best suits the conditions. We are led again to the view that, though the majority of the poems are apparently addressed to the same person, they were not all so addressed. The 'three years' of the relations between the two do not represent the whole period during which Shakespeare was writing sonnets, nor, even during the three years, were the compositions necessarily written to the one recipient exclusively. The poet confesses that he had sometimes neglected to write of his patron, while spending his powers in 'giving base subjects light.' In any case, whether the collector was Thorpe himself or someone who supplied him, the sonnets may very well have come into his hands in batches. In one instance (I–XVII) he may have met with a sequence of some length; in a second with a pair, a triad (e.g. LXIII–LXV), or a quintet (e.g. LXXXII–LXXXVI), written at the same date and containing one piece in continuation or qualification of another; in a third instance he may have met with an isolated or independent composition. These he may have placed in his collection just as he lighted upon them. The arrangement would in this case be in a large measure fortuitous. In this manner a number of sonnets which were not addressed to W. H., and which might be earlier or later than his period, would become interpolated between those which really belonged to him. It would also be highly probable that one or two were not the work of Shakespeare, but were credited with being his and accepted as such by the transcriber.

§ 6. The more certain (*) groupings, or most probable interrelations, of those sonnets which are not independent are as follows:

*I–XVII, XVIII–XIX, *XXVII–XXVIII, *XXX–XXXI, *XXXIII–XXXIV (and probably XXXV), XXXVIII–XXXIX, *XL–XLII, *XLIV–XLV, *XLVI–XLVII, *L–LI, LVI (perhaps with) *LVII–LVIII, LXIII (apparently with) *LXIV–LXV, *LXVI–LXVIII, *LXXI–LXXII, *LXXIII–LXXIV, *LXXVIII–LXXX, *LXXXII–LXXXVI, LXXXVII (apparently with) *LXXXVIII–XC, *XCI–XCIII, XCIV–XCVI, XCVII–XCIX, C–CI (connected in theme with) CII–CIII, CIX (with) *CX–CXII, *CXIII–CXIV, *CXVII–CXIX (perhaps with CXX), CXXIII (apparently with) *CXXIV–CXXV.

VIII. 'YOU' AND 'THOU.'

All attempts to discriminate between the sonnets addressed with 'thou' and those addressed with 'you' have proved abortive. No difference can be discovered as to greater or less intimacy, greater or less respect, greater or less passion. Sonnets XCVIII and XCIX are so closely and unmistakably united that some editors have chosen to end the former with a colon rather than a full-stop. Yet while the address in S. XCVIII is 'you,' in XCIX it is 'thou.'

What the motive may have been for the choice in either case escapes discernment. It may occasionally have been a matter of euphony, but more probably the difference represents only the contemporary vacillation between the two pronouns. 'Thou' belonged to the earlier poetic tradition, and the poet may have consciously or unconsciously adhered to that tradition in many instances while ignoring it in others.

That indecision in such a matter was prevalent even in conversation is manifest from Lyly's *Euphues*. Thus (p. 275 Arber): 'Gentleman, either thou thoughts my wits verye short....or else yours verye sharpe'; (p. 370) 'The rewarde thou shalt have is this, while you tarrie in England my niece shall be your violet'; (p. 413) 'If thou envie to have Lovers meete, why did you graunt us?' In the face of such passages it seems scarcely worth while to seek any more recondite explanation.

IX. THE SONNETS AS POETICAL COMPOSITIONS.

§ 1. The questions as to the identity of the 'fair man' and the correct arrangement of the pieces, though naturally interesting, are after all of minor importance. Sometimes they decline to the level of mere personal gossip. We possess the sonnets themselves with their virtues, and it is for the sake of themselves that we read them. Our prime concern is with their value 'to usward.' Do they, as poems, embody 'high and passionate thoughts to their own music

chanted'? Do they satisfy us, as the best art should, by a powerful and beautiful expression of feelings which we might desire, but which for the most part we lack the power, to express for ourselves? Do they picture vividly the fluctuating emotions of a human heart? Is their language rich, noble, replete with force or felicities? Do we feel in reading them that 'it is good to be here,' and that, as Emerson has said, to read the Sonnets is like listening 'to the tone of voice of some incomparable person'? When they are simply dainty or 'conceited,' are those qualities displayed in a manner to evoke some pleasure of admiration?

In these respects the sonnets of Shakespeare are amazingly unequal. In no few cases they are open to the charge of frigid artificiality and even verbal weakness, and in some instances are quite unworthy of *l'altissimo poeta*. Nevertheless the poems as a whole have deservedly ranked among the highest creations in their kind.

That praise has not, it is true, been universal. Mark Pattison—who, it must be owned, suffered from the defects of his qualities—asserts that 'they only present an occasional approach to perfection of type' and that 'only in a small number does the poet emerge as master of his instrument.' Hazlitt declares that 'to say nothing of the want of point or of a leading, prominent idea in most of them,' they are 'overcharged and monotonous, and as to their ultimate drift....I can make neither head nor tale of it.' To Hazlitt, it appears, the sonnets—like *Hamlet* to the mathematician—'proved nothing.' To feel the merits of a poem we must bring with us, as Emerson did, the capacity to feel. Perhaps, had the inferior pieces been eliminated from the collection, and had there thus been left that half which (peculiarly in this case) would have been 'greater than the whole,' Hazlitt would have recognised the same virtues as are recognised by those who know the sonnets chiefly from selections. Steevens' diatribe deserves, as it now receives, little notice. Hallam's objections are entirely those of the moralist.

Against these judgments may be set the more competent one of Wordsworth, both a poet and a moralist, that 'in no part of the writings of this poet is found in an equal compass a greater number of exquisite feelings felicitously expressed.'

§ 2. No attempt will here be made to analyse the unanalysable. We gain nothing by probing into the poetic virtue of such lines as:

> Ah, do not, when my heart hath scap'd this sorrow,
> Come in the rearward of a conquer'd woe;
> Give not a windy night a rainy morrow.

There is in the best poetry a 'breath and finer spirit' which informs, but which is itself no component of, that mere artistry which may be more or less clearly broken up into its elements. It is with the artistry alone that we can profitably deal.

§ 3. The scheme of the present Introduction does not include the history of the sonnet in general. So far as it treats of the principles of construction, the subject is simply the sonnet of Shakespeare.

The sonnet is a specialised form of 'lyric' poetry, although, for it to come always under that head, we must use the term 'lyric' with considerable freedom. Properly a lyric was a composition intended to be set to, or accompanied by, music. It should be singable matter in singable words. This naturally implies some emotional state of the composer, of whatever kind or depth that emotion may be. The summary of a calm reflection, a piece of sober moralising, an epigram in fourteen lines—these are not lyrics in the true sense. Yet they may take the shape of sonnets. Thus most of the sonnets of Milton lack a genuine lyric quality. With him the sonnet is rather a brief reflective composition than a condensed articulation of universally significant feeling. It is apt to be a dignified petition or letter, a stern remonstrance, or the like, dealing with a purely individual matter, however nobly expressed, rather than a composition conveying the visitation of such an emotion as comes home to generations of mankind. Shakespeare meanwhile offers examples in every kind—the sonnet of passion,

the sonnet of 'high seriousness' in reflection, the sonnet of fancy, the sonnet of 'occasion,' and others not easily to be classified. Often there is no crystallisation of a spontaneous emotion, no distillation of the 'finer spirit,' but only the manifest elaboration of conscious ingenuity. In one or two instances there is something lower and worse. If therefore a sonnet is always to be regarded as a lyric, it is such only in virtue of its form. In reality it often better deserves the title 'epigram'—as used in the earlier sense of that term—which was applied to the Shakespearian sonnet by Gildon. Its classical prototype is to be found in the longer epigrams of the Greek Anthology. According to Vavassor (quoted by Gildon) 'an epigram is a short copy of verses, with beauty and point treating of one only thing, and concluding with a more beautiful point.' This in the main fairly describes a sonnet of Shakespeare.

§ 4. It has long been accepted that a sonnet shall be a quatorzain. Originally there was no such limitation, and the form has come about only through the survival of the fittest. Even Shakespeare has one piece (XCIX) of fifteen lines, and we are scarcely justified in refusing the name of sonnet to that of six rhyming couplets (CXXVI) which closes the first series, or to the composition of sixteen lines in *L. L. L.* 4. 3. Dowden points out a six-couplet 'sonnet' (so entitled) in Smith's *Chloris* (1596), and Lee a twelve-line sonnet in Lodge's *Phyllis* (VIII) and in Linche's *Diella* (XIII). As with its organic structure—though for this there is no binding rule, but only a prevailing practice—the accepted length was not determined by mere arbitrary convention, but both length and structure have been evolved through experience of their effect. The long vogue of the established quatorzain indicates that it contains a peculiar satisfyingness, and that it answers in some natural way to our capacity for receiving. The attention can keep at its most alert without the need of rest; the mind can take in the single feeling or thought, and the organic relation of the expressive parts to the whole, in one clear and firm realisation. The ear can readily appreciate the blendings of all the rhymes and cadences into an

effective unity. In longer poems of lyric composition, such as the typical ode, the mind is conscious of the individual sense and beauty of this or that strophe or stanza, but the memory is required to make some effort and the mental vision to undergo some strain if the poem is to be realised in its total virtue and significance.

§ 5. This sense of oneness was assisted in the Italian form of the sonnet by two traditional devices of composition. First, the arrangement of the concluding rhymes was an interweaving of such a kind that rhyme was made to call out for rhyme until there was palpable completion. Thus the Petrarchan sonnet, containing two quatrains and two tercets, arranged its rhymes as *a b b a a b b a* followed by *c d e c d e* or by *c d c d c d*. In the second place the first eight lines, or octave, commonly led up in sense to the crest of a wave of which the last six, or sestet, were the downward flow. The octave would, for example, set forth a thought or a picture of which the sestet was the application. The hearer or reader would not only come to anticipate such an arrangement of 'eight and six'; he would be able to appreciate its effects in a single mental effort.

§ 6. English composers who borrowed the sonnet from Italy adopted the quatorzain and, in part, the second principle of structure, but, beginning with Wyatt, they modified the form by both enriching and simplifying it in a manner which adds considerably to its weight and dignity. Surrey availed himself of English accent, alliteration, and assonance, and, so far as the rhymes were concerned, built his compositions in three quatrains followed by a couplet. His scheme (though with variations in the quatrain rhymes) was *a b a b c d c d e f e f g g*. This is definitely given by Gascoigne as the scheme to be taken for granted.

At the same time it will be found that though there is often a beginning of the application—a turning home, as it were—at the beginning of the ninth line, it is regularly the final couplet which sums up or clinches the preceding three quatrains. This, which

was chiefly established by Daniel in his *Delia* (1592)[1], is the Shakespearian form.

Though this arrangement (with some variations of the rhymes in the quatrains) has been styled the 'English' form, and though its use is to be found in Surrey, Daniel, Shakespeare, Drayton, Spenser, Sylvester, Drummond, and others, it has not been universally adopted by English poets. Thus Milton prefers the Italian system for his rhymes, while sometimes obliterating the strophic simplicity by running octave and sestet into each other. Wordsworth, on the other hand, though also employing the Italian form, was led by instinct to make the pause after the octave, the exceptions going to prove that the pause is no mere convention, but a positive claim of the most effective art. Modern writers of sonnets appear for the most part to choose the Italian system, together with plentiful *enjambement*. This may be due partly to a smaller acquaintance with the prevailing Elizabethan form than with the Miltonic and post-Miltonic type, partly to a congenital preference for the more artificial. It is perhaps vain to argue as to the comparative merits of the two schemes from the point of view of art, nor is it possible to say whether Shakespeare simply took his form from his English predecessors—on whom he would be more dependent than other poets of wider linguistic attainments—or whether he deliberately chose it from a fine instinct for grave and effective simplicity. In any case he demonstrates the virtues of which it is capable.

§ 7. In the building of his sonnets Shakespeare is no slave to uniformity. His ninth line, it is true, frequently introduces an application of the thought contained in the octave, a corollary to it, a qualification of it, an answer to its question, or what may be called an apodosis to its protasis, but more commonly it simply carries on and amplifies the previous matter. This extends as far

[1] The dates of some of his successors are close, e.g. Drayton (*Idea's Mirror*) 1594, Percy (*Caelia*) 1594, Spenser (*Amoretti*) 1595, Linche (*Diella*) and Griffin (*Fidessa*) 1596.

as the end of the third quatrain. The final couplet is then regularly a summing up of the situation, pointedly expressed and often of an epigrammatic character. Frequently, however, it simply concludes the matter begun in the last quatrain, and so is an integral part of the sestet. An examination of the 125 sonnets of the first series (for S. CXXVI has a character of its own) will show that, in point of punctuation, about two-thirds of the number end the octave with a full stop, about one-fourth with one of the other larger stops, at most one in twenty with a mere comma, while in no instance does no pause appear at all. (A peculiarity of S. CXI is that the last line of the octave is separated from its predecessor by a full stop, and itself runs on in closer connection with the succeeding matter.) For the rest, the third quatrain ends with a full stop in about half the instances, with one of the other larger stops in about two-fifths, with a comma in one case out of twenty-five, while only once (XXXV) does it run into the final couplet with no appreciable pause at all. On the whole therefore it might seem that Shakespeare is so far prepossessed by the prevailing principle of division as to follow it in more cases than not, but that he does not permit himself to be unduly hampered by any such mechanical rule of form. But in his sonnet-period the poet had not yet developed his later tendency to *vers enjambés*, and it is questionable whether his usual distinction of octave from sestet by a pause calling for a marked degree of punctuation was not, after all, quite as much determined by the natural completion of his sentence along with the completion of the quatrain rhyme as by any more nicely calculated motive.

§ 8. Two characteristic features of his verse, upon which no little of his effect depends, deserve to be noted. The first is that he very seldom breaks a line with a full stop within itself. Such instances as LIV. 11, CIV. 3, at once strike the reader as quite exceptional. In the few cases in which a colon or semi-colon divides the line the sense of the next sentence runs on so closely with what has preceded that the break is practically one to the eye

only, and not to the mind. The same is true even with the full stop in CXVI. 2.

The second feature—one which might have been expected to call for remark—is his special fondness for monosyllabic lines in the clinching couplet. The slow and forceful weight of monosyllabic lines, already demonstrated by Marlowe, is instinctively felt, and must have been deliberately compassed by the writer. Though such lines are frequent enough in the body of the sonnet, the number of them in the couplets increases out of all proportion. Omitting only the one or two pieces which are not of the regular type, we find in the Sonnets 213 monosyllabic lines, of which 74 are to be found in the final couplets, the number due in proportion being only 30. This can be no matter of accident, but must belong to conscious workmanship. If we extend the inquiry to lines which are prevented from being monosyllabic by the appearance of one disyllable (often a light one), we find such lines to number 537, of which 99 are in final couplets, the due proportion being 76. Though the disproportion is not here so distinctly marked, it can still hardly be put down as the effect of mere chance.

§ 9. In the matter of single and double rhymes the poet uses entire freedom. Though the majority of the sonnets contain nothing but single rhymes, and two (XX, LXXXVII) nothing but double rhymes, he elsewhere intersperses double rhymes among single ones in any manner which pleases him. One whole quatrain may be in double while the rest of the lines are in single (III, XL, LXXXVIII), or, more frequently, lines in double may interlace or alternate with lines in single. But here again it will be found that double rhymes are seldom to be found in the final couplet (XXVI, XXXIII, CXI).

The rhymes themselves are not always such as would commend themselves to a modern precisian. Sometimes they amount to no more than assonances. A modern writer would not venture upon rhyming *a-doting*, *nothing* (XX. 10, 12), *love thee*, *prove me* (XXVI.

13, 14), *open*, *broken* (LXI. 1, 3; an assonance which occurs also in *V. and A.*), *assure ye*, *cure me* (CXI. 13, 14), *character*, *register* (CVIII. 1, 3), *remember'd*, *tender'd* (CXX. 9, 11). [So in *All's Well* (2. 1. 138) *finisher* rhymes with *minister*, and in *V. and A.* (989 sq., 134, 136) the freedom extends to e.g. *unlikely*, *quickly*; *voice*, *juice*.] Since we have so long ceased to give any value to the vowel in the flexion *-ed*, there may also appear to be a certain laxity of rhyme in *impanneled*, *determined* (XLVI. 9, 11), *spread*, *buried* (XXV. 5, 7), *strumpeted*, *disabled* (LXVI. 6, 8), but such an objection—if it now be one—would not be felt by the Elizabethan reader. On the other hand *desert* or *convert* rhyming with *part* or *heart* represents but the contemporary pronunciation (and sometimes the contemporary spelling) *desart* or *convart*. Yet, however far a rhyme may be from exact correspondence, experience shows that it is possible, even for a twentieth-century reader, to pass unconsciously by most of the liberties taken by Shakespeare, as by others of his age, in this respect. So far from their causing any perceptible marring of the aesthetic or emotional effect, it is probable that such effects are actually increased by the avoidance of our own fastidious exactitude.

§ 10. That Shakespeare calculated the effects of his diction is sufficiently clear; otherwise, indeed, he would have been no poet. But his effects are chiefly obtained by the use of expressive words, by such simple devices of sound as alliteration, assonance, strong vowels, and weighty monosyllables, and by such a simple figure as antithesis.

Of antithesis the sonnets are full. Inasmuch as it is the final couplet which sums up or drives home the point or bearing of a piece in a terse, and often an epigrammatic, form, it is natural that this figure should appear most markedly in that portion of the composition, but it is rarely absent from some portion of the body of a piece. It may take the form either of directly antithetic words or of contradictory notions. From among the numerous examples we may take:

And tender churl, *mak'st waste* in *niggarding* (I. 12).
This were to be *new* made when thou art *old*,
And *see* thy blood *warm* when thou *feel'st* it *cold* (II. 13, 14).
And *kept unus'd*, the *user* so *destroys* it (IX. 12).
To *give away* yourself, *keeps* yourself still (XVI. 13).
Whose *strength's* abundance *weakens* his own heart (XXIII. 4).
To that *sweet* thief which *sourly* robs from me (XXXV. 14).
The *imprison'd* absence of your *liberty* (LVIII. 6).
Then others for the *breath* of *words* respect,
Me for my *dumb thoughts*, speaking in *effect* (LXXXV. 13, 14).
That *censures falsely* what they *see aright* (CXLVIII. 4).

§ 11. From over-repetition of any other favourite figure, obtruding itself unduly upon the consciousness of the reader, the sonnets are unusually free. If Shakespeare has no dislike for an oxymoron or verbal paradox, he has at the same time no vexatious fondness for such a turn of expression. Probably not more than a dozen instances are to be found in the 154 compositions. Among them are: 'tender churl' (I. 12), 'speechless song' (VIII. 13), 'dumb presagers' (XXIII. 10), 'sightless view' (XXVII. 10), 'virtuous lie' (LXXII. 5), 'sweet thief' (XCIX. 2).

The same is true of an overt playing upon words, as in:

And kept *unus'd*, the *user* so destroys it (IX. 12).
And in fresh *numbers number* all your graces (XVII. 6).
For to thy *sensual* fault I bring in *sense* (XXXV. 9).
Love's *eye* is not so true as all men's *No* (CXLVIII. 8).

Nevertheless a trick of style which calls for close observation in the sonnets is that of habitually (though by no means always) varying the sense of a word when repeated in the same or an adjoining line. Apart from the few wide and obvious differences just mentioned there are numerous instances in which the shifting is comparatively slight and subtle. Among others treated in the notes will be found:

VIII. 3, 4: *receiv'st....receiv'st.*
XXXIX. 11, 12: *thoughts....thoughts.*
XL. 5: Then if for *my love* thou *my love* receivest.

XLIV. 9: But, ah, *thought* kills me that I am not *thought*.
LXII. 6: No shape so *true*, no *truth* of such account.
LXIV. 9, 10: When I have seen such interchange of *state*,
Or *state* itself confounded to decay.
LXXXIV. 14: Being fond on *praise* which makes your *praises* worse.
LXXXVI. 5: Was it his *spirit*, by *spirits* taught to write...
CI. 6: Truth needs no *colour* with his *colour* fix'd.
CVIII. 7: Counting no *old* thing *old*.
CVIII. 9: So that eternal *love* in *love's* fresh case...
CXI. 4. Than *public* means which *public* manners breeds.

§ 12. In respect of alliteration the sonnets vary as to both the extent and the subtlety of the device. It seldom, if ever, obtrudes itself in the manner carried to excess by Swinburne.

When to the *session*s of *s*weet *s*ilent thought
I *s*ummon up remembran*ce* of things pa*st*

is an extreme example. *Ars est celare artem*, and the poet who ridicules the style of 'bloody blameful blade' depends rather upon the effect of an alliteration which is interwoven, diffused, or at least alternating, than upon one of close juxtaposition of words with the same initial sound. Often the alliterative recall is to be found in the body of a word, and not in its first letter. His temperate style in this regard may perhaps be best illustrated from such lines as these:

*W*hen *f*or*t*y *w*in*t*ers shall *b*esiege thy *b*row
And *d*ig *d*eep *t*renches in thy *b*eau*t*y's *f*ield,
Thy youth's proud livery, so gaz'd on now,
*W*ill be a *tatt*er'd *w*eed of small *w*orth held.

*Th*e *b*east *th*at *b*ears *m*e, tired *w*ith *m*y *w*oe,
Plo*d*s *d*ully on, to *b*ear *th*at *w*eight in *m*e.

Was it the *p*roud *f*ull sail of his great verse
Bound *f*or the *p*rize of all too *p*recious you....

*N*ot mi*n*e ow*n f*ears, *n*or the pro*ph*etic soul
Of the *wid*e *w*orl*d d*reaming on things to *c*ome,
*C*an yet the *l*ease of my *tr*ue *l*ove *c*ontrol
Suppos'*d* as *f*or*f*eit to a *c*on*f*in'd *d*oom.

§ 13. So far as the diction goes, there is perhaps a greater liking for certain types of compounds, e.g. *present-absent*, *master-mistress*, *time-bettering*, *pity-wanting*, *world-without-end*. Such an example as *blessed-fair* or *frantic-mad* justifies us in writing (LII. 11) *special-blest* rather than *special blest*, and (CLIII. 6) *dateless-lively*. In LIV. 10, 11 to combine *unrespected-fade*[1] is to get rid of a unique and disagreeable asyndeton.

§ 14. Perhaps also there is a more frequent appearance of a certain condensed use of the adjective, alien to modern English, though sufficiently familiar in Greek poetry and not rare in that of Latin. This feature of the Shakespearian style calls for constant attention in the sonnets. Thus:

II. 8: 'an all-eating shame' (= the shame of eating up all).
II. 11: 'make my old excuse' (= serve as my defence in my old age).
XIII. 12: 'barren rage' (= rage which produces barrenness).
XXXIX. 10: 'thy sour leisure' (= thy leisure which causes such bitterness).
LI. 1: 'the slow offence' (= the offence of being slow).
LVIII. 6: 'imprison'd absence' (= the absence which makes me seem imprisoned).
XCVII. 5: 'this time remov'd' (= this time during which I was removed).
XCVII. 7: 'the wanton burthen of the prime' (= the burden imposed by the prime in its wantonness).
CX. 4: 'make old offences of affections new' (= offences against old friends).
CXXVII. 4: 'a bastard shame' (= the shame of being a bastard).
CLII. 8: 'my honest faith' (= faith in my honesty).

A somewhat similar use of the adverb is occasionally to be met with, as in:

V. 4: 'And that unfair which fairly doth excel' (= excels in fairness)
XI. 10: 'barrenly perish' (= perish in barrenness).
CXXXI. 2: 'whose beauties proudly make them cruel' (= make them cruel through pride).

[1] See the note at that place.

§ 15. If the expression is occasionally of a fulness which a harsh or dry verbal critic might put down as pleonastic or even tautological, such fulness is not to be attributed to any want of concentration on the part of the poet. It is a deliberate part of style, intended to give emphasis, intensification, or explanation. Properly regarded, there is a compression of two clauses into one, where there might appear to be an idle expansion of expression in the one clause. Thus:

III. 3: Whose *fresh repair* if now thou not *renewest* (= if you do not renew it so that it is kept in fresh repair).

VIII. 5–6: If the *true concord* of *well-tuned* sounds,
By *unions married*, do offend thine ear
(= if well-tuned sounds are blended into a true harmony and, as it were, married by such unions).

XVIII. 9: But thy *eternal* summer *shall not fade* (= but your summer will be eternal and will know no fading).

XXIX. 3: And trouble *deaf* heaven with my *bootless* cries (= cry to heaven bootlessly because heaven refuses to listen).

XXXVI. 2: Although our *undivided* loves are *one* (= are one and undivided).

XXXVIII. 12: *Eternal* numbers to *outlive long date*, etc.

For what might seem to be a flagrant tautology in XX. 11, 12:

By addition me of thee defeated,
By adding one thing to my purpose nothing,

a sufficient explanation is offered at that place.

§ 16. Shakespeare, as sonneteer, is himself fully alive to the technical demands of his art[1] and is avowedly anxious to satisfy them. He realises that it is his task to 'invent'[2], to find 'comparisons,' to exhibit 'wit,' to contrive that his verse shall display 'new pride.' He dwells upon the defects of his own pen, as com-

[1] The discussion of poetry as an art had been embodied in works by Gascoigne, Webbe, and Puttenham (?). It naturally had abundant life among the 'wits' of at least two decades.

[2] Cf. *L. L. L.* I. 2. 189: 'Assist me, some extemporal god of rhyme, for I am sure I shall soon turn sonnet. Devise, wit! Write, pen!'

pared with that of poets better equipped with 'art' and more capable of glorifying their theme with 'golden quill' and 'precious phrase.' He apologises for his shortcomings in respect of 'words' by pleading his sincerity of 'thought.'

How conscious he is of the artistry expected in this form of writing and of his own efforts to achieve it, is best manifested by such passages as these:

> Lean penury within that pen doth dwell
> That to his subject lends not some small glory;
> But he that writes of you, if he can tell
> That you are you, so *dignifies* his story.
> Let him but copy what in you is writ,
> Not making worse what nature made so clear,
> And such a counterpart *shall fame his wit*,
> *Making his style admired everywhere.* (LXXXIV. 5–12.)
>
> Alack, what poverty my Muse brings forth,
> That, having such a scope to *show her pride*... (CIII. 1, 2.)
>
> How can my Muse *want subject to invent?* (XXXVIII. 1.)
>
> Why is my verse so barren of *new pride*,
> So far from *variation or quick change?*
> Why with the time do I not glance aside
> To *new-found methods and to compounds strange?*
> Why write I still all one, ever the same,
> And *keep invention in a noted weed...?* (LXXVI. 1–6.)

(the answer being, not that he disdains such novelty, but that he has only one theme).

> ...These *poor rude lines* of thy deceased lover,
> Compare them with the bettering of the time,
> And though they be *outstripp'd by every pen*...
> (XXXII. 4–6.)

When (XVIII. 1) he asks:

> Shall I compare thee to a summer's day?

his question is not simply as to the justice of the comparison. He means that it is the recognised business of the poet to make

'proud compare' (XXI. 5), and, in seeking such 'compare,' he has thought of 'a summer's day.' Like Richard II, when he says (5.5.1):

> I have been studying how I may compare
> This prison, where I live, unto the world,

the sonnet-writer frankly 'studied' the working out of similitudes. Especially distinct in the avowal of the poet's conscious aims is S. LIX, where 'our brains, labouring for invention,' find themselves in competition with 'the wits of former days.'

§ 17. Equally frank is his recognition of one chief purpose to which such studied verse was directed—the laudation and 'eternizing' of the person addressed[1]. A sonnet was not always to be welcomed by the recipient as simply the outcome of deep feeling driven to self-expression. It was to be welcomed as bestowing enduring 'praise,' and the poet assumes that a patron looks for such praise, even if he is not inordinately 'fond on' it.

> So long as men can breathe or eyes can see,
> So long lives this, and this gives life to thee. (XVIII. 13, 14.)
>
> So, till the judgement, that yourself arise,
> You live in this, and dwell in lovers' eyes. (LV. 13, 14.)
>
> You still shall live—such virtue hath my pen—
> Where breath most breathes, even in the mouths of men.
> (LXXXI. 13, 14.)

Inasmuch as there are rival poets, there is the danger that the patron may prefer another who can 'paint' him better. It therefore becomes necessary to draw comparisons in one's own favour and to assert that

> When they have devis'd
> What strained touches rhetoric can lend,
> Thou, truly fair, wert truly sympathiz'd
> In true plain words by thy true-telling friend,
> And their gross painting might be better us'd
> Where cheeks need blood; in thee it is abus'd.
> (LXXXII. 9–14.)

[1] Cf. Spenser (*Ruines of Time*):

> And them immortal make which els would die
> In fond forgetfulnesse and nameless lie.

It might be reasonably taken as an additional argument in favour of the autobiographical nature of the Sonnets that the writer acknowledges his own inferiority in respect of 'learning,' 'grace,' and 'art.'

> Thine eyes, that taught the dumb on high to sing
> And heavy ignorance aloft to fly,
> Have added feathers to the learned's wing
> And given grace a double majesty.
> Yet be most proud of that which I compile,
> Whose influence is thine and born of thee:
> In *others'* works thou dost but mend the style,
> And arts with thy sweet graces graced be;
> But thou art *all my* art, and dost advance
> As high as learning my rude ignorance. (LXXVIII. 5–14.)
>
> I think good thoughts whilst others write good words,
> And, like unletter'd clerk, still cry 'Amen'
> To every hymn that able spirit affords
> In polish'd form of well-refined pen. (LXXXV. 5–8.)

Such expressions would well describe the presumable attainments of Shakespeare as compared with those of the 'University Wits' and other men of superior education. Though there is always the possibility that any sonneteer might assume a humility and indulge in a self-depreciation not to be interpreted too literally, it is surely most natural to believe that at least one more highly cultivated poet, 'a better spirit' (LXXX. 2), actually was addressing his verses to the same real patron, and that Shakespeare was genuinely anxious as to the consequences.

X. BORROWINGS FROM *EUPHUES*.

§ 1. Editors have pointed out, in the places in which they severally occur, many borrowings from the poet's English predecessors, especially from Sidney (*Arcadia* and *Astrophel and Stella*), Daniel (whose Sonnets appeared in 1592), and in all probability Marlowe (in particular *Hero and Leander*). Von Mauntz and Lee have emphasised his obligations to Ovid, who would be known

to him at least from Golding's renderings of the *Metamorphoses*[1]. That through some channel he had derived a knowledge of the contents of a number of Italian and French sonnets and other compositions is self-evident[2]. A great deal of this matter had, of course, become part of the general poetic stock. The amount of such secondary or common material will be found on collection to be so great that it serves, so far as it goes, as one of the strongest of the arguments against the autobiographical reality of the emotions expressed in the sonnets.

Happily in the case of Ovid, Petrarch, Tasso, Ronsard, du Bellay, or Sidney, we cannot be troubled by inconclusive discussions as to whether Shakespeare borrowed from them or they from Shakespeare. Unfortunately the same remark does not apply to cases in which the first appearance of a parallel passage in some contemporary poet can be brought within the period to be assumed or argued for the composition of the sonnets. We then too commonly meet with the assumption that the other poet (even Drayton) must have borrowed from Shakespeare. So overpowered are many commentators with the modern realisation of his superiority that they regard it as a matter of course that he should be the original and the other poet the imitator. Generally there are in reality no other data for any decision at all, and the 'arguments' adduced are ultimately nothing but preconception. It might, however, have been remembered that Shakespeare, especially in his earlier days, manifestly has no scruple in borrowing even from comparatively recent writers; that in his dramas he draws freely not only upon the matter, but also upon the language, of Plutarch, Holinshed, or other originals; that he did not regard himself as a literary master in comparison with a Daniel or a Chapman; that it was rather the fashion than otherwise to attempt new shapings and turnings of existing material; that much which is frequently supposed to be original with either Shakespeare

[1] He had also in all likelihood read some of this Ovid in the original at school.
[2] On the whole matter see Alden's Appendix, pp. 458–63.

or a contemporary was in reality original with neither; and, finally, that in many cases the notions expressed, being such as to occur independently to many minds, and being phrased in good Elizabethan English, owe their resemblance to mere natural coincidence.

§ 2. Among the writings which no one doubts to have been studied by Shakespeare is Lyly's *Euphues*[1], and it is somewhat surprising that commentators on the Sonnets have looked so little to that book in their quest for sources or parallels. Such parallels are too close to be accidental. It does not, indeed, necessarily follow that Shakespeare was actually reading, or had quite recently read, *Euphues* at the time when he was composing the pieces which contain the borrowings or echoes. The book had for some years been extremely popular, and scraps of its contents had naturally passed *verbatim* or in substance into the general stock of literary notions and expressions. In any case Shakespeare's capacious and assimilating memory would retain many images and phrases with which he had met in Lyly, even if his first acquaintance with *Euphues* had been made some years before the writing of the sonnets. This question is, however, of little moment; the resemblances themselves are close and numerous. The following instances will serve for illustration, *Euphues* being for convenience quoted according to the paging in Arber's reprint.

P. 39: 'The pestilence doth most infest the clearest complection and the Caterpillar cleaveth unto the ripest fruit,' with p. 231: 'As the Canker soonest entreth into the white Rose.' Cf. S. XXXV. 4: 'And loathsome canker lives in sweetest bud,' together with the note on LXX. 4. [So *T. G. V.* I. 1. 42: 'As in the sweetest bud | The eating canker dwells,' with the explicit addition of 'writers say.']

P. 91: 'Not unlike the damaske Rose, which is sweeter in the Still than on the Stalke.' Cf. S. V. 9–14, VI. 1–3, LIV. 11, 12. [More nearly reproduced in *M. N. D.* I. 1.]

P. 80: 'You level shrewdly at my thought by the ayme of your own imagination.' Cf. S. CXXI. 9, 10: 'And they that level | At my abuses reckon up their own.'

[1] The *Anatomy of Wit* was first published in 1579, *Euphues and his England* in 1580.

P. 231: 'The torch turned downwards is extinguished with the self-same waxe which was the cause of his lyght.' Cf. S. LXXIII. 12: 'Consum'd with that which it was nourish'd by.'

P. 311: 'Whom Philautus is now with all colours importraying in the Table of his heart.' Cf. S. XXIV. 1, 2: 'Mine eye hath play'd the painter and hath stell'd | Thy beauty's form in table of my heart.'

P. 396: 'What harme were it in my love, if the heart should yeelde his right to the eye?' Cf. S. XLVI and XLVII.

P. 66: 'It [my body] will carry my mind (the grand captaine in this fight) into endlesse captivitie.' Cf. S. LXVI. 12: 'And captive good attending captain ill.'

P. 462: 'She useth the marigold for her flower, which at the rising of the sunne openeth hir leaves, and at the setting shutteth them, referring all her actions and endeavours to him that ruleth the sunne.' Cf. S. XXV. 5–8.

P. 445: 'Their beautie cometh by nature, yours by art, they increase their favours with faire water, you maintain yours with painters' colours, the hair they lay out groweth upon their owne heads, your seemliness hangeth upon others,' etc. Cf. S. LXVIII. 4–8 [with *L. L. L.* 4. 3].

P. 264: 'One may point at a Starre, but not pluck at it,' with p. 337: 'Things above their height are to be looked at, not reached at.' See note on S. CXVI. 7, 8: 'It is the star to every wandering bark, | Whose worth's unknown, although his height be taken.'

But the echoes are far from being limited to such directly quotable parallels. They are to be found in numerous Shakespearian expressions answering to those in Lyly, e.g. 'filed speech' (p. 57), 'lily cheeks dyed with vermilion red' (p. 51), 'every painter that shadoweth a man' (p. 202), 'Parrhasius drawing the counterfaite of Helen' (p. 202), 'as though the remembrance of his olde life had stopped his newe speech' (p. 267), 'to tell a faire tale to a foule lady' (p. 282).

XI. AN ECHO OF PLATO.

Certain touches in the sonnets ultimately owe their origin to the Platonic doctrine of 'Ideas.' Among those who have duly noted this fact Wyndham is particularly emphatic—so much so, indeed, that with him it grew into something like an obsession. Whence Shakespeare indirectly derived his measure of acquaintance with

the Platonic notion, it is impossible to say. As where other scraps of learning or technical knowledge appear in his work, he is not to be taken as possessed of any profound intimacy with such a matter. A receptive and alert intellect could hardly fail to pick up from reading or conversation all the scholarship that Shakespeare anywhere displays. If the poet could not himself read Plato, there were sufficient numbers who could and did, and the conception of ideal Beauty or ideal Truth, even if the exact Platonic sense of the 'idea' was imperfectly grasped, was part of the current literary stock, and was easy to borrow in general terms[1]. Thus in Sidney (who had associated closely with Giordano Bruno for two years) it appears in *Astrophel and Stella*, and in Spenser in the *Hymne in Honour of Beautie* and the *Hymne of Heavenly Beautie*. In the generation immediately following our poet we find it in (e.g.) Crashaw's

> Till that divine
> Idea take a shrine
> Of crystal flesh through which to shine.

To Shakespeare 'Beauty' and 'Truth' are abstract essences, separate from the individual concrete cases in which those qualities are embodied and made manifest in the world of things. They are the perfect realities, of which the 'shadows' are to be found in persons and objects which contain beauty and truth. Similarly Sidney has

> True, that true beauty virtue is indeed.
> Whereof this beauty can be but a shade,
> Which elements with mortal mixture breed.

On the other hand they are not mere meaningless personifications to be distinguished only by a capital initial. It is in this sense of ideal or 'true' Beauty that we should interpret

> Beauty making beautiful old rhyme. (CVI. 3.)

or

> Beauty [needs] no pencil beauty's truth to lay. (CI. 7.)

[1] Wyndham reminds the reader that Giordano Bruno had lectured in Paris *De Umbris Idearum*.

His repeated combination of the notions 'Truth' and 'Beauty' (XIV. 14, CI. 2, 6–7) speaks for itself. It is the 'trueness' of the ideal that calls for such expressions as 'Time...feeds on the rarities of Nature's truth' (LX. 11), 'No shape so true' (LXII. 6), 'Beauty's truth' (CI. 7). So also in 'Desire, of perfect'st love being made' (LI. 10) the poet has in mind the conception of love as an 'idea.'

While it would be a mistake to suppose that such conceptions and expressions indicate any immediate study of Platonic philosophy, it would be an oversight not to attribute their suggestion—through whatever channel derived—ultimately to that source. For a modern editor it appears best to print the conceptions with a capital wherever they may reasonably be supposed to occur. Individual instances are dealt with in the notes.

XII. THE TEXT OF THE QUARTO.

In the textual notes (printed beneath the Quarto version) the practice of the present edition is to record only (1) the variants which occur in the text of 1640, whether corrections or corruptions (the latter because they are instructive as to the general question of contemporary accuracy), (2) emendations actually accepted, together with the name of the editor or critic who first proposed them, (3) alternative suggestions which appear to have fair claims to consideration. It has not seemed necessary to specify the merely obvious adjustments of the punctuation to modern usage, but where a punctuation differing from that of the Quarto affects the sense, it has been treated as an emendation or plausible suggestion. Purely gratuitous alterations, or such as are technically without claims, are not recorded. Emendations which appear here for the first time are marked ED(itor). The sign → means 'see note in the commentary.'

In reducing the sonnets of the Quarto to modern readable form we have to deal with:

(1) Punctuation.

How little importance can be attached to that of the Quarto soon becomes evident to any reader. In any case the modern rules —or, as it may be safer to call them, generally recognised practices —were not established in the Elizabethan age. Nevertheless such as existed were at least more intelligent than to have permitted of the vagaries and inconsistencies of Thorpe's text, if that text had undergone any competent revision and correction. For example:

IV. 1, 2: Unthrifty loveliness why dost thou spend,
Upon thyself thy beauty's legacy?

IV. 5, 6: Then beauteous niggard why dost thou abuse,
The bounteous largess given thee to give?

as against:

IV. 7, 8: Profitless usurer why dost thou use
So great a sum of sums yet canst not live?

The omission of commas with the vocatives in each instance may be regarded as normal, but the inconsistency of those at the ends of the lines can find no defence.

Though there is an obvious tendency to add a disturbing comma at the end of a line, we nevertheless have, e.g.:

V. 1–3: Those hours that with gentle work did frame,
The lovely gaze where every eye doth dwell
Will play the tyrants to the very same,

where, though one appears where it should not, it fails to appear where it should. Such instances are far too numerous to need further specification, but as examples of entire unintelligence may be quoted

XLIV. 12: I must attend, time's leisure with my moan.
CXXIX. 10: Had, having, and in quest, to have extreme.

According to Mr P. Simpson: 'Modern punctuation is, or at any rate attempts to be, logical; the earlier system was mainly rhythmical. There is a second important difference between the old and the new systems. Modern punctuation is uniform, the old punctuation

was quite the reverse.' Mr C. Sanderson (*Times Literary Supplement*, Oct. 26 and Nov. 2, 1911) argues that the punctuation of the plays in the First Folio probably represents the actual emphasis and literary gesture of the actors, and is not determined by grammatical structure. Whatever truth there may be in these contentions —and there is doubtless much—a modern editor has no choice but to adapt, according to his best judgment, the punctuation to the system now prevailing. Even if the printer of the Sonnets had in this respect been guiltless of the carelessness or blundering which is so flagrantly obvious in other matters of the text, it would entirely stultify a modern text to adhere to a punctuation which has lost all meaning, and which would hopelessly mislead the reader. But in point of fact every experienced writer will testify that punctuation is a matter in which even a more careful modern printer is most liable to err. With the Elizabethan press such errors would be far more numerous.

(2) Spelling.

The spelling of Shakespeare's time was notoriously unsettled and arbitrary, and any reference to the *New* (*Oxford*) *Dictionary* will generally provide even more shapes of a word than could have been conjectured. In the Quarto itself it is highly inconsistent, and the printer (unless we suppose that he was drawing upon different copies) apparently pleased himself as to *false*, *faulse*, *falce; controule*, *controwl; aboundance*, *abundance; afford*, *affoord; ould*, *old; domb*, *dumb; desert*, *desart*, etc. Whether, therefore, a word which appears in the Quarto as *heales*, *feares* is to be read as what would now be written *heals*, *fears*, or whether it means what is elsewhere written *heles*, *feres*, is a matter to be decided by the context, and not by the first impression conveyed to the modern eye. Editors have for the most part wisely decided to modernise the orthography throughout. Even if *bancrout*, *wrackful* more truly represent the Shakespearian forms, no good purpose is served by retaining them. Interesting as such facts are when studied in

themselves, they contribute nothing to the enjoyment of the poems, and may actually mar it for a reader unversed in philology. Only if an old form or pronunciation possesses some appreciable value in the way of assonance or play upon words is there any rational argument for its retention. The spellings *totter'd*, *gould*, *three-scoore*, *cooplement*, *pibbled*, *huswife* are (as contemporary provincial speech still testifies) phonetically nearer to the language actually used by the poet or the printer (whose decision as to the spelling was more potent than that of the writer himself), but no one would think of obtruding those forms upon the eye of a reader who is simply concerned with the poetry as such. On the other hand *burthen* is still a good modern word with poetical associations, and the change to *burden* goes somewhat beyond a legitimate alteration of the spelling.

In most instances the modernisation presents no difficulties or doubts. Perhaps the only case of importance is that of deciding whether, e.g. *lovers* is to be read as *lovers*, *lovers'*, or *lover's*; whether *bodies* stands for *bodies'* or *body's*. In such instances an editor can but use his best judgment.

(3) Misreadings or Misprints.

Modern proofs are in most cases so carefully and repeatedly corrected by reader and author, and facilities for readjustment of type so simplified, that we should look with some disgust upon a small book which contained so many obvious textual errors as are to be met with in Thorpe's Quarto. (Benson's production, as an examination of the textual notes will prove, is even worse.) The work, though less accurate than that of *Venus and Adonis* or *Lucrece*, may not have been conspicuously bad as compared with other work of the same date, but it is sufficiently bad to have occasioned much throwing about of brains on the part of later interpreters. Apart from what we may regard as a host of mere misprints, e.g. *beautits* (VI. 4), *miter* (for *meter*, XVII. 12), *wit...wiht* (for *with...wit*, XXIII. 14), *stainteth* (XXXIII. 14), *dispode* (LXXXVIII.

1), there were misreadings of another sort, as in the frequent *their* for *thy* or *thine*, *duly* for *dully* (L. 6), and the perplexing line CXLVI. 2. In XXV. 9–11 there occurs the impossible rhyme *worth*... *quite*, in XXXIV. 10–12, *loss*...*loss*, in CXLIV. 6–8, *sight*...*pride*. Whether these errors existed already in the printer's copy or are due to himself, cannot be determined. That sheer ignorance played some part in corruption may be guessed from the substitution of *his pipe* for *her pipe* in CII. 8. Copier or printer evidently imagined *Philomel* to be the name of some male, but his attention apparently went to sleep again before he arrived at the next feminine pronoun. Whatever be the cause, errors are so frequent that they are apt to shake our faith in the correctness of the text in other places where it is not thus demonstrably wrong. It is here that an editor is required to proceed with great caution and frequently to act the Roman father towards his own emendations. While we can hardly suppose happy conjecture to have been exhausted, it must be only under a feeling of compulsion and on the strictest technical lines that anything further in this kind can be attempted.

(4) Italics and Capitals in the Quarto.

So far as capital initials attached to nouns are concerned the method of the printer is manifestly without significance. We have 'forty Winters' (II. 1), where a capital has no point, but 'winter's ragged hand' (VI. 1), where it might have one. 'Beauty' receives no capital in 'beauties Rose' (I. 2), but obtains one in 'Beauties doom' (XIV. 14). A capital even strays into an adjective in 'Antique song' (XVII. 12). 'Swift-footed time' (XIX. 6) is surely as much personified as the 'Time' that 'will come' (LXIV. 12). In XXIV. 1: 'Mine eye hath play'd the painter,' but *ibid.* 4: 'perspective it is best Painter's art.' In XXVIII. 9 the poet tells something to 'the Day,' but two lines lower something to 'the night.' One sonnet will present several capitals with common nouns, while another will show none at all. Whether a rose or marigold or crow receives a capital is a matter of the chance of the moment.

Nor is there, as Sir Sidney Lee sufficiently demonstrates, any special significance in the italicising of words. These include a number of proper names borrowed from the classics (*Adonis*, *Hellen*, *Mars*, *Saturne*, *Philomell*, etc.), a few of the common nouns of classical origin (*Abysme*, *Statue*, *Hereticke*, etc.), the technical word *Quietus*, and the only half-naturalised *Int(e)rim*. Both *Alcumie* and *alcumy*, *Audite* and *audit*, *Autumne* and *autumn* are to be found. The familiar adjectives *Alien* and *Grecian* are also italicised in the single instances in which they occur. [Each of these might, if we chose, be regarded as emphasised, though the italicising of stress makes no other appearance in the very numerous cases in which it might have been of use.] Besides these we find *Rose* (I. 2), *Hews* (XX. 7), *Informer* (CXXV. 13). The italicising of the last may conceivably be due to a quasi-technical sense combined with scornful emphasis, but sheer chance may very well have led to that of all the three words. A casual or misinterpreted stroke in the copy, a correction made in a transcript, a substitution of one word for another, may be the sole reason for an accident upon which have been built incompatible theories concerning a possible allusion to a person named Rose or Hughes. For *Rose* it has been urged that the part played in mediaeval poetry by the rose as the emblem of beauty may have placed it in the category of quasi-proper nouns, but *Hews*, in spite of the experience which any writer must have had in reading first proofs from his own MS., will perhaps continue to provide ingenuity with material for its own satisfaction.

ABBREVIATIONS

Q = Quarto of 1609.
punct. = more correctly punctuated by....
hyph. = hyphen inserted by....
quot. = quotation-marks inserted by....
sugg. = suggested by....
→ = see commentary.
vulg. = the ordinary texts.
Ald. (Aldine edition), Cap. (Capell), Coll. (Collier), Del. (Delius), Dow. (Dowden), Ed. (the present editor), Gil. (Gildon), Lin. (Lintott), Mal. (Malone), Sew. (Sewell), St. (Steevens), Staun. (Staunton), Th. (Theobald), Tyr. (Tyrwhitt).

TO·THE·ONLIE·BEGETTER·OF·
THESE·INSVING·SONNETS·
Mr W. H. ALL·HAPPINESSE·
AND·THAT·ETERNITIE·
PROMISED
BY
OVR·EVER-LIVING·POET·
WISHETH·
THE·WELL-WISHING
ADVENTVRER·IN·
SETTING·
FORTH·

T. T.

I

FROM fairest creatures we desire increase,
That thereby Beauty's rose might never die,
But, as the riper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou, that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, mak'st waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

II

WHEN forty winters shall besiege thy brow
And dig deep trenches in thy beauty's field,
Thy youth's proud livery, so gaz'd on now,
Will be a tatter'd weed, of small worth held:
Then, being ask'd where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep-sunken eyes,
Were an all-eating shame and thriftless praise.
How much more praise deserv'd thy beauty's use,
If thou couldst answer 'This fair child of mine
Shall sum my count and make my old excuse,'
Proving his beauty by succession thine!
This were to be new made when thou art old,
And see thy blood warm when thou feel'st it cold.

I. 2. *beauties* Q: *Rose* (italics) Q: ↓.
I. 6. *selfe substantiall* Q: hyph. Sew.
II. 4. *totter'd* Q: *tatter'd* Gil.
II. 7. *deepe sunken* Q: hyph. Gil.
II. 10–11. quot. Mal.

III

LOOK in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother.
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
But if thou live remember'd not to be,
Die single, and thine image dies with thee.

IV

UNTHRIFTY loveliness, why dost thou spend
Upon thyself thy beauty's legacy?
Nature's bequest gives nothing, but doth lend,
And, being frank, she lends to those are free.
Then, beauteous niggard, why dost thou abuse
The bounteous largess given thee to give?
Profitless usurer, why dost thou use
So great a sum of sums, yet canst not live?
For, having traffic with thyself alone,
Thou of thyself thy sweet self dost deceive.
Then how when nature calls thee to be gone?
What acceptable audit canst thou leave?
Thy unus'd beauty must be tomb'd with thee,
Which, used, lives, th' executor to be.

III. 8. *self loue* Q: hyph. Lin.
III. 12. *goulded* 1640.
IV. 11. *...how,...gone,* Q and vulg.: punct. Ed. ↓.
IV. 12. *Audit* (ital.) Q.
IV. 14. *thy executor* Cap.

V

THOSE hours that with gentle work did frame
The lovely gaze where every eye doth dwell,
Will play the tyrants to the very same
And that unfair which fairly doth excel:
For never-resting time leads summer on
To hideous winter and confounds him there,
Sap check'd with frost and lusty leaves quite gone,
Beauty o'ersnow'd and bareness everywhere.
Then, were not summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was:
But flowers distill'd, though they with winter meet,
Leese but their show; their substance still lives sweet.

VI

THEN let not winter's ragged hand deface
In thee thy summer, ere thou be distill'd:
Make sweet some vial; treasure thou some place
With Beauty's treasure, ere it be self-kill'd.
That use is not forbidden usury,
Which happies those that pay the willing loan;
That's for thyself to breed another thee,
Or, ten times happier, be it ten for one;
Ten times thyself were happier than thou art,
If ten of thine ten times refigur'd thee:
Then what could Death do, if thou shouldst depart
Leaving thee living in posterity?
Be not self-will'd, for thou art much too fair
To be Death's conquest and make worms thine heir.

v. 7. *leau's* Q.
vi. 1. *wragged* Q.
vi. 4. *beautits* Q. *selfe kil'd* Q: hyph. Gil.
vi. 11, 14. *death...deaths* Q: *Death... Death's* Ed.

VII

Lo, in the orient when the gracious light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
Serving with looks his sacred majesty;
And, having climb'd the steep-up heavenly hill,
Resembling strong youth in his middle age,
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage;
But when from highmost pitch, with weary car,
Like feeble age he reeleth from the day,
The eyes, fore duteous, now converted are
From his low tract and look another way:
So thou, thyself outgoing in thy noon,
Unlook'd on diest, unless thou get a son.

VIII

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how, one string sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: 'Thou, single, wilt prove none.'

VII. 3. *new appearing* Q: hyph. Mal.
VII. 5. *steepe up* Q: hyph. Gil.
VII. 9. *care* (for *car*) 1640.
VII. 11. *'fore* vulg. ↓.
VIII. 9. *Mark how one string...* Q. and vulg.: punct. Ed. ↓.
VIII. 10. *Strike* Q (with space for a lost letter).
VIII. 14. quot. Mal.

IX

Is it for fear to wet a widow's eye
That thou consum'st thyself in single life?
Ah! if thou issueless shalt hap to die,
The world will wail thee, like a makeless wife;
The world will be thy widow, and still weep
That thou no form of thee hast left behind,
When every private widow well may keep,
By children's eyes, her husband's shape in mind.
Look, what an unthrift in the world doth spend
Shifts but his place, for still the world enjoys it;
But beauty's waste hath in the world an end,
And, kept unus'd, the user so destroys it.
No love toward others in that bosom sits
That on himself such murderous shame commits.

X

For shame deny that thou bear'st love to any,
Who for thyself art so unprovident!
Grant, if thou wilt, thou art belov'd of many,
But that thou none lov'st is most evident;
For thou art so possess'd with murderous hate
That 'gainst thyself thou stick'st not to conspire,
Seeking that beauteous roof to ruinate
Which to repair should be thy chief desire.
O, change thy thought, that I may change my mind!
Shall hate be fairer lodg'd than gentle love?
Be, as thy presence is, gracious and kind,
Or to thyself at least kind-hearted prove:
Make thee another self for love of me,
That beauty still may live in thine or thee.

IX. 1. *It is* 1640.

X. 1. *For shame deny...* Q: *For shame! deny...* Sew.

XI

As fast as thou shalt wane, so fast thou grow'st
In one of thine from that which thou departest,
And that fresh blood which youngly thou bestow'st
Thou mayst call thine when thou from youth convertest.
Herein lives wisdom, beauty, and increase;
Without this, folly, age, and cold decay:
If all were minded so, the times should cease
And threescore year would make the world away.
Let those whom Nature hath not made for store,
Harsh, featureless, and rude, barrenly perish:
Look, whom she best endow'd she gave the more;
Which bounteous gift thou shouldst in bounty cherish:
She carv'd thee for her seal, and meant thereby
Thou shouldst print more, not let that copy die.

XII

When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls all silver'd o'er with white;
When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd,
And summer's green, all girded up in sheaves,
Borne on the bier with white and bristly beard;
Then of thy beauty do I question make,
That thou among the wastes of Time must go,
Since sweets and beauties do themselves forsake
And die as fast as they see others grow,
And nothing 'gainst Time's scythe can make defence
Save breed, to brave him when he takes thee hence.

XI. 6. *could* Q: *cold* 1640.
XII. 4. *or siluer'd ore* Q: *all silver'd o'er* Mal.: *o'er-silver'd all* sugg. Nicholson. But see note for *or silver'd o'er*.

XIII

O THAT you were yourself's! but, love, you are
, No longer yours than you yourself here live:
Against this coming end you should prepare,
And your sweet semblance to some other give.
So should that beauty which you hold in lease
Find no determination; then you were
Yourself again after yourself's decease,
When your sweet issue your sweet form should bear.
Who lets so fair a house fall to decay,
Which husbandry in honour might uphold
Against the stormy gusts of winter's day
And barren rage of death's eternal cold?
O, none but unthrifts! Dear my love, you know
You had a father; let your son say so.

XIV

NOT from the stars do I my judgement pluck,
And yet methinks I have astronomy;
But not to tell of good or evil luck,
Of plagues, of dearths, or seasons' quality;
Nor can I fortune to brief minutes tell,
Pointing to each his thunder, rain, and wind,
Or say with princes if it shall go well,
By oft predict that I in heaven find:
But from thine eyes my knowledge I derive,
And, constant stars, in them I read such art,
As Truth and Beauty shall together thrive,
If from thyself to store thou wouldst convert;
Or else of thee this I prognosticate:
Thy end is Truth's and Beauty's doom and date.

XIII. 1. *your selfe* Q: *yourself's* Ed. ↓. XIII. 7. *You selfe* Q: *your selfe* 1640. XIII. 13. *dare* 1640.
XIV. 4. *seasons* Q: *seasons'* Cap.: *season's* Ald.

XV

WHEN I consider every thing that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and check'd even by the self-same sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay
Sets you, most rich in youth, before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night;
And, all in war with Time for love of you,
As he takes from you, I engraft you new.

XVI

BUT wherefore do not you a mightier way
Make war upon this bloody tyrant, Time,
And fortify yourself in your decay
With means more blessed than my barren rhyme?
Now stand you on the top of happy hours,
And many maiden gardens, yet unset,
With virtuous wish would bear your living flowers,
Much liker than your painted counterfeit:
So should the lines of life that life repair,
Which this time's pencil or my pupil pen
Neither in inward worth nor outward fair
Can make you live yourself in eyes of men.
To give away yourself keeps yourself still,
And you must live drawn by your own sweet skill.

xv. 8. *were* Q: *wear* Gil.
xvi. 10. *Which this* (*Times pensel or my pupill pen*) Q.

XVII

WHO will believe my verse in time to come?
If it were fill'd with your most high deserts—
Though yet, heaven knows, it is but as a tomb
Which hides your life and shows not half your parts—
If I could write the beauty of your eyes
And in fresh numbers number all your graces,
The age to come would say 'This poet lies;
Such heavenly touches ne'er touch'd earthly faces.'
So should my papers, yellow'd with their age,
Be scorn'd, like old men of less truth than tongue,
And your true rights be term'd a 'poet's rage'
And 'stretched metre' of an 'antique' song:
But were some child of yours alive that time,
You should live twice—in it and in my rhyme.

XVIII

SHALL I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

XVII. 1, 2. *Who...come* ↑ *If it...deserts?* Q: punct. Ed. ↓.
XVII. 7, 8. quot. Coll.
XVII. 11–12. quot. marks Ed.
XVII. 12. *miter* Q: *metre* Gil.
XVII. 14. *You should liue twise in it, and...* Q: punct. Mal.
XVIII. Omitted 1640.
XVIII. 11. *death* Q.

XIX

DEVOURING Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-liv'd phœnix in her blood;
Make glad and sorry seasons as thou fleets,
And do whate'er thou wilt, swift-footed Time,
To the wide world and all her fading sweets;
But I forbid thee one most heinous crime:
O, carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen;
Him in thy course untainted do allow
For Beauty's pattern to succeeding men.
Yet do thy worst, old Time: despite thy wrong,
My love shall in my verse ever live young.

XX

A WOMAN'S face, with Nature's own hand painted,
Hast thou, the master-mistress of my passion;
A woman's gentle heart, but not acquainted
With shifting change, as is false women's fashion;
An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;
A man in hue, all hues in his controlling,
Which steals men's eyes and women's souls amazeth.
And for a woman wert thou first created;
Till Nature, as she wrought thee, fell a-doting
And by addition me of thee defeated,
By adding one thing to my purpose nothing.
But since she prick'd thee out for women's pleasure,
Mine be thy love, and thy love's use their treasure.

XIX. Omitted 1640.
XIX. 3. *yawes* Q: corr. Cap.
XIX. 5. *fleet'st* Q: *fleets* Ald. ↓.
XIX. 6. *time* Q.
XIX. 12. *beauties* Q.
XIX. 14. *live ever* sugg. Nicholson. ↓.

XX. 2. *Haste* Q: *Hast* 1640. *Master Mistris* Q: *master-mistress* Cap.
XX. 7. *A man in hew all Hews* (ital.) *in his controwling* Q. ↓.
XX. 9. *went* (for *wert*) 1640.
XX. 12. Probably *no thing*. ↓.

XXI

So is it not with me as with that muse,
Stirr'd by a painted beauty to his verse,
Who heaven itself for ornament doth use
And every fair with his fair doth rehearse,
Making a couplement of proud compare
With sun and moon, with earth and sea's rich gems,
With April's first-born flowers, and all things rare
That heaven's air in this huge rondure hems.
O, let me, true in love, but truly write,
And then, believe me, my love is as fair
As any mother's child, though not so bright
As those gold candles fix'd in heaven's air:
Let them say more that like of hearsay well;
I will not praise that purpose not to sell.

XXII

My glass shall not persuade me I am old,
So long as youth and thou are of one date;
But when in thee Time's furrows I behold,
Then look I death my days should expiate.
For all that beauty that doth cover thee
Is but the seemly raiment of my heart,
Which in thy breast doth live, as thine in me:
How can I then be elder than thou art?
O, therefore, love, be of thyself so wary
As I, not for myself, but for thee, will,
Bearing thy heart, which I will keep so chary
As tender nurse her babe from faring ill.
Presume not on thy heart when mine is slain;
Thou gav'st me thine, not to give back again.

XXII. 2. *art* 1640.

XXII. 3. *times* Q. *forrwes* Q: *forrowes* 1640.

XXIII

As an unperfect actor on the stage,
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart;
So I, for fear of trust, forget to say
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharg'd with burthen of mine own love's might.
O, let my looks be then the eloquence
And dumb presagers of my speaking breast,
Who plead for love, and look for recompense
More than that tongue that more hath more express'd.
O, learn to read what silent love hath writ:
To hear with eyes belongs to love's fine wit.

XXIV

Mine eye hath play'd the painter and hath stell'd
Thy beauty's form in table of my heart;
My body is the frame wherein 'tis held,
And, perspective, it is best painter's art—
For through the painter must you see his skill,
To find where your true image pictur'd lies—
Which in my bosom's shop is hanging still,
That hath his windows glazed with thine eyes.
Now see what good turns eyes for eyes have done:
Mine eyes have drawn thy shape, and thine for me
Are windows to my breast, wherethrough the sun
Delights to peep, to gaze therein on thee;
Yet eyes this cunning want to grace their art,
They draw but what they see, know not the heart.

XXIII. 6. *right* Q: *rite* Mal.
XXIII. 9. *books* Q: *looks* Sew. ↓.
XXIII. 14. *...wit eies...fine wiht* Q: *...with...wit* 1640.
XXIV. 1. *steeld* Q: *stell'd* Cap.
XXIV. 4. *And perspective it is best...* Q: *...it is, best...* vulg.: punct. of 4–6 Ed. ↓.
XXIV. 9. *good-turnes* Q (perhaps rightly).

XXV

LET those who are in favour with their stars
Of public honour and proud titles boast,
Whilst I, whom Fortune of such triumph bars,
Unlook'd-for joy in that I honour most.
Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior famoused for worth,
After a thousand victories once foil'd,
Is from the book of honour razed forth,
And all the rest forgot for which he toil'd:
Then happy I, that love and am beloved
Where I may not remove nor be removed.

XXVI

LORD of my love, to whom in vassalage
Thy merit hath my duty strongly knit,
To thee I send this written ambassage
To witness duty, not to show my wit:
Duty so great, which wit so poor as mine
May make seem bare, in wanting words to show it,
But that I hope some good conceit of thine
In thy soul's thought all naked will bestow it,
Till whatsoever star that guides my moving
Points on me graciously with fair aspect,
And puts apparel on my tatter'd loving,
To show me worthy of thy sweet respect:
Then may I dare to boast how I do love thee:
Till then, not show my head where thou mayst prove me.

XXV. 4. *unlookt for* Q: hyph. Ed. ↓.
XXV. 9–11. ...*worth*,...*quite*, Q: ...*worth*, ...*forth* Th. (or ...*fight*,...*quite*).
XXVI. 8. *In thy soules thought* (*all naked*) *will*... Q.
XXVI. 11. *totter'd* Q: cf. II. 4.
XXVI. 12. *their* Q: *thy* Cap.

XXVII

WEARY with toil, I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head,
To work my mind when body's work's expired:
For then my thoughts, from far where I abide,
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous and her old face new.
Lo, thus by day my limbs, by night my mind,
For thee and for myself no quiet find.

XXVIII

HOW can I then return in happy plight,
That am debarr'd the benefit of rest?
When day's oppression is not eas'd by night,
But day by night, and night by day, oppress'd,
And each, though enemies to either's reign,
Do in consent shake hands to torture me,
The one by toil, the other to complain
How far I toil—still farther off from thee?
I tell the day, to please him thou art bright,
And dost him grace when clouds do blot the heaven:
So flatter I the swart-complexion'd night;
When sparkling stars twire not, thou gild'st the even.
But day doth daily draw my sorrows longer,
And night doth nightly make grief's length seem stronger.

XXVII. 2. *travaill* Q: *travel* Gil.
XXVII. 10. *their shaddoe* Q: *thy*... Cap.
XXVIII. 5. *ethers* Q: *others* 1640.
XXVIII. 12. *guil'st th' eauen* Q: *guild'st* Gil. (? *guildest th' even*).
XXVIII. 14. *strength* (for *length*) Cap. and vulg. ↓.

XXIX

When, in disgrace with Fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet, in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day, arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

XXX

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unus'd to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restor'd and sorrows end.

XXIX. 10–12. ...*state,* (*Like to the Larke at breake of daye arising*) *From...* Q: punct. Gil.

XXXI

THY bosom is endeared with all hearts
Which I by lacking have supposed dead;
And there reigns love and all love's loving parts,
And all those friends which I thought buried.
How many a holy and obsequious tear
Hath dear religious love stol'n from mine eye
As interest of the dead, which now appear
But things remov'd that hidden in thee lie!
Thou art the grave where buried love doth live,
Hung with the trophies of my lovers gone,
Who all their parts of me to thee did give:
That due of many now is thine alone:
Their images I lov'd I view in thee,
And thou, all they, hast all the all of me.

XXXII

IF thou survive my well-contented day,
When that churl Death my bones with dust shall cover,
And shalt by fortune once more re-survey
These poor rude lines of thy deceased lover,
Compare them with the bettering of the time,
And, though they be outstripp'd by every pen,
Reserve them for my love, not for their rhyme
Exceeded by the height of happier men.
O, then vouchsafe me but this loving thought:
'Had my friend's Muse grown with this growing age,
A dearer birth than this his love had brought,
To march in ranks of better equipage:
But since he died, and poets better prove,
Theirs for their style I'll read, his for his love.'

XXXI. 8. *there* Q: *thee* Gil.
XXXI. 14. *thou* (*all they*) *hast*... Q.
XXXII. 9. *voutsafe* Q: *vouchsafe* 1640.
XXXII. 10–14. quot. Mal.

XXXIII

Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:
Even so my sun one early morn did shine
With all-triumphant splendour on my brow;
But out, alack! he was but one hour mine,
The region cloud hath mask'd him from me now.
Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.

XXXIV

Why didst thou promise such a beauteous day,
And make me travel forth without my cloak,
To let base clouds o'ertake me in my way,
Hiding thy bravery in their rotten smoke?
'Tis not enough that through the cloud thou break
To dry the rain on my storm-beaten face,
For no man well of such a salve can speak
That heles the wound and cures not the disgrace:
Nor can thy shame give physic to my grief;
Though thou repent, yet I have still the loss:
The offender's sorrow lends but weak relief
To him that bears the strong offence's cross.
Ah! but those tears are pearl which thy love sheds,
And they are rich, and ransom all ill deeds.

XXXIII. 4. *alcumy* Q.
XXXIV. 2. *travaile* Q: *travel* Gil.
XXXIV. 3. *bace* Q.
XXXIV. 4. *brau'ry* Q.
XXXIV. 8. *heales* Q: *heles* Ed. ↓.
XXXIV. 12. *losse* Q: *cross* Cap.
XXXIV. 13. *sheeds* Q.

XXXV

No more be griev'd at that which thou hast done:
Roses have thorns, and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
Authorizing thy trespass with compare,
Myself corrupting, salving thy amiss,
Excusing thy sins more than thy sins are;
For to thy sensual fault I bring in sense—
Thy adverse party is thy advocate—
And 'gainst myself a lawful plea commence.
Such civil war is in my love and hate
That I an accessary needs must be
To that sweet thief which sourly robs from me.

XXXVI

Let me confess that we two must be twain,
Although our undivided loves are one:
So shall those blots that do with me remain
Without thy help by me be borne alone.
In our two loves there is but one respect,
Though in our lives a separable spite,
Which though it alter not love's sole effect,
Yet doth it steal sweet hours from love's delight.
I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame,
Nor thou with public kindness honour me,
Unless thou take that honour from thy name:
But do not so; I love thee in such sort
As, thou being mine, mine is thy good report.

xxxv. 8. *...their...their...* Q: *thy...thy...* xxxv. 10. Parenth. Mal. Cap.

XXXVII

As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made lame by Fortune's dearest spite,
Take all my comfort of thy worth and truth;
For whether beauty, birth, or wealth, or wit,
Or any of these all, or all, or more,
Entitled in thy parts do crowned sit,
I make my love engrafted to this store.
So then I am not lame, poor, nor despis'd,
Whilst that this shadow doth such substance give
That I in thy abundance am suffic'd
And by a part of all thy glory live.
Look, what is best, that best I wish in thee:
This wish I have; then ten times happy me!

XXXVIII

How can my Muse want subject to invent
While thou dost breathe, that pour'st into my verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse?
O, give thyself the thanks, if aught in me
Worthy perusal stand against thy sight;
For who's so dumb that cannot write to thee,
When thou thyself dost give invention light?
Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invocate;
And he that calls on thee, let him bring forth
Eternal numbers to outlive long date.
If my slight Muse do please these curious days,
The pain be mine, but thine shall be the praise.

XXXVIII. 2. *poor'st* Q: *powr'st* 1640. XXXVIII. 3. *to* Q: *too* 1640.

XXXIX

O HOW thy worth with manners may I sing,
, When thou art all the better part of me?
What can mine own praise to mine own self bring?
And what is 't but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one,
That by this separation I may give
That due to thee which thou deserv'st alone.
O absence, what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth deceive,
And that thou teachest how to make one twain
By praising him here who doth hence remain!

XL

TAKE all my loves, my love, yea, take them all;
What hast thou then more than thou hadst before?
No love, my love, that thou mayst true love call;
All mine was thine before thou hadst this more.
Then, if for my love thou my love receivest,
I cannot blame thee for my love thou usest;
But yet be blam'd, if thou thyself deceivest
By wilful taste of what thyself refusest.
I do forgive thy robbery, gentle thief,
Although thou steal thee all my poverty;
And yet, love knows, it is a greater grief
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites; yet we must not be foes.

XXXIX. 12. *dost* Q: *doth* Mal.: *do* Cap. ↓.
XL. 7. *this selfe* Q: *thy self* Gil.
XL. 9. *robb'rie* Q.
XL. 11. *And yet loue knowes it...* Q punct. Knight.

XLI

THOSE pretty wrongs that liberty commits,
When I am sometime absent from thy heart,
Thy beauty and thy years full well befits,
For still temptation follows where thou art.
Gentle thou art, and therefore to be won;
Beauteous thou art, therefore to be assailed;
And when a woman woos, what woman's son
Will sourly leave her till she have prevailed?
Ay me! but yet thou mightst my seat forbear,
And chide thy beauty and thy straying youth,
Who lead thee in their riot even there
Where thou art forc'd to break a twofold truth—
Hers, by thy beauty tempting her to thee,
Thine, by thy beauty being false to me.

XLII

THAT thou hast her, it is not all my grief,
And yet it may be said I lov'd her dearly;
That she hath thee is of my wailing chief,
A loss in love that touches me more nearly.
Loving offenders, thus I will excuse ye:
'Thou dost love her, because thou know'st I love her;
And for my sake even so doth she abuse me,
Suffering my friend for my sake to approve her.
If I lose thee, my loss is my love's gain,
And, losing her, my friend hath found that loss;
Both find each other, and I lose both twain,
And both for my sake lay on me this cross:
But here 's the joy: my friend and I are one;
Sweet flattery then! she loves but me alone.'

XLI. 2. *sometimes* 1640.
XLI. 8. *he haue* Q: *she have* Tyr. (*hath* vulg.).
XLI. 9. *mighst* Q: *mightst* 1640.
XLII. 6–14. quot. Ed.
XLII. 11. Perhaps *an I lose*, but ↓.
XLII. 14. *Sweet flattery, then...* Q.

XLIII

When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And, darkly bright, are bright in dark directed.
Then, thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days, when dreams do show thee me.

XLIV

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;
For then, despite of space, I would be brought
From limits far remote where thou dost stay.
No matter then although my foot did stand
Upon the farthest earth remov'd from thee;
For nimble thought can jump both sea and land
As soon as think the place where he would be.
But, ah! thought kills me that I am not thought,
To leap large lengths of miles when thou art gone,
But that, so much of earth and water wrought,
I must attend time's leisure with my moan,
Receiving nought by elements so slow
But heavy tears, badges of either's woe.

XLIII. Omitted 1640.
XLIII. 4. *And, dark by bright,...* sugg. Ed. ↓.
XLIII. 11. *their* Q: *thy* Cap.
XLIII. 13. *naughts* Q.

XLV

THE other two, slight air and purging fire,
Are both with thee, wherever I abide,
The first my thought, the other my desire;
These present absent with swift motion slide.
For when these quicker elements are gone
In tender embassy of love to thee,
My life, being made of four, with two alone
Sinks down to death, oppress'd with melancholy,
Until life's composition be recured
By those swift messengers return'd from thee,
Who even but now come back again assured
Of thy fair health, recounting it to me,
This told, I joy; but then, no longer glad,
I send them back again, and straight grow sad.

XLVI

MINE eye and heart are at a mortal war
How to divide the conquest of thy sight;
Mine eye my heart thy picture's sight would bar,
My heart mine eye the freedom of that right.
My heart doth plead that thou in him dost lie—
A closet never pierc'd with crystal eyes—
But the defendant doth that plea deny,
And says in him thy fair appearance lies.
To side this title is impanneled
A quest of thoughts, all tenants to the heart,
And by their verdict is determined
The clear eye's moiety and the dear heart's part:
As thus: mine eye's due is thine outward part,
And my heart's right thine inward love of heart.

XLV. 4. *present-absent* Mal.: *present, absent,* Gil.
XLV. 5. *Forth* (for *For*) sugg. Ed. ↓.
XLV. 11–13. *Who euen...assured, | Of their faire health, recounting it to me. | This...* Q: *...thy fair...* Cap.: punct. Ed. ↓.
XLVI. 3. *their pictures* Q: *thy picture's* Cap.
XLVI. 8. *their* Q: *thy* Cap.
XLVI. 9. *'cide* Sew. ↓.
XLVI. 13–14. *...their...their* Q: *...thy ...thy* Cap.: *...thine...thine* Mal.

XLVII

BETWIXT mine eye and heart a league is took,
And each doth good turns now unto the other:
When that mine eye is famish'd for a look,
Or heart in love with sighs himself doth smother,
With my love's picture then my eye doth feast
And to the painted banquet bids my heart;
Another time mine eye is my heart's guest
And in his thoughts of love doth share a part:
So, either by thy picture or my love,
Thyself, away, art present still with me;
For thou not farther than my thoughts canst move,
And I am still with them and they with thee;
Or, if they sleep, thy picture in my sight
Awakes my heart to heart's and eye's delight.

XLVIII

HOW careful was I, when I took my way,
Each trifle under truest bars to thrust,
That to my use it might unused stay
From hands of falsehood, in sure wards of trust!
But thou, to whom my jewels trifles are,
Most worthy comfort, now my greatest grief,
Thou, best of dearest and mine only care,
Art left the prey of every vulgar thief.
Thee have I not lock'd up in any chest,
Save, where thou art not, though I feel thou art,
Within the gentle closure of my breast,
From whence at pleasure thou mayst come and part;
And even thence thou wilt be stol'n, I fear,
For truth proves thievish for a prize so dear.

XLVII. 1. *strook* Cap.
XLVII. 10. *Thy seise* Q: *Thyselfe* 1640.
are Q: *art* Cap.
XLVII. 11. *nor* Q: *not* 1640: *no* Cap.

XLIX

AGAINST that time, if ever that time come,
When I shall see thee frown on my defects,
Whenas thy love hath cast his utmost sum,
Call'd to that audit by advis'd respects;
Against that time when thou shalt strangely pass
And scarcely greet me with that sun, thine eye,
When love, converted from the thing it was,
Shall reasons find of settled gravity—
Against that time do I ensconce me here
Within the knowledge of mine own desert,
And this my hand against myself uprear
To guard the lawful reasons on thy part:
To leave poor me thou hast the strength of laws,
Since why to love I can allege no cause.

L

HOW heavy do I journey on the way,
When what I seek, my weary travel's end,
Doth teach that ease and that repose to say,
'Thus far the miles are measur'd from thy friend!'
The beast that bears me, tired with my woe,
Plods dully on, to bear that weight in me,
As if by some instinct the wretch did know
His rider lov'd not speed, being made from thee:
The bloody spur cannot provoke him on
That sometimes anger thrusts into his hide;
Which heavily he answers with a groan
More sharp to me than spurring to his side;
For that same groan doth put this in my mind—
My grief lies onward, and my joy behind.

XLIX. 3. *When as* Q: *Whenas* Gil.
XLIX. 10. *desart* Q.
L. 4. quot. Mal.
L. 6. *duly* Q: *dully* 1640.

LI

THUS can my love excuse the slow offence
Of my dull bearer when from thee I speed:
'From where thou art, why should I haste me thence?
Till I return, of posting is no need.'
O, what excuse will my poor beast then find,
When swift extremity can seem but slow?
Then should I spur, though mounted on the wind;
In winged speed no motion shall I know:
Then can no horse with my desire keep pace;
Therefore desire, of perfect'st love being made,
Shall neigh—no dull flesh in his fiery race—
But, love for love, thus shall excuse my jade:
'Since, from thee going, he went wilful-slow,
Towards thee I 'll run and give him leave to go.'

LII

SO am I as the rich whose blessed key
Can bring him to his sweet up-locked treasure,
The which he will not every hour survey,
For blunting the fine point of seldom pleasure.
Therefore are feasts so solemn and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet.
So is the time that keeps you as my chest,
Or as the wardrobe which the robe doth hide,
To make some special instant special-blest
By new unfolding his imprison'd pride.
Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lack'd, to hope.

LI. 3–4. quot. Ed.
LI. 10. *perfects* Q: *perfect'st* Knight.
LI. 11–14. *Shall naigh noe dull...race,* | *But love, for love, thus...* Q: punct. Ed. ↓ (*...neigh, no...race,* Dow.). ↓.
LI. 13–14. quot. Dow.
LI. 13. *wilfull slow* Q: hyph. Mal.
LII. 6. *sildom* Q: *seldome* 1640.
LII. 11. *speciall blest* Q: hyph. Mal.

LIII

WHAT is your substance, whereof are you made,
That millions of strange shadows on you tend?
Since everyone hath, every one, one shade,
And you, but one, can every shadow lend.
Describe Adonis, and the counterfeit
Is poorly imitated after you;
On Helen's cheek all art of beauty set,
And you in Grecian tires are painted new:
Speak of the spring and foison of the year,
The one doth shadow of your beauty show,
The other as your bounty doth appear;
And you in every blessed shape we know.
In all external grace you have some part,
But you like none, none you, for constant heart.

LIV

O HOW much more doth beauty beauteous seem
By that sweet ornament which truth doth give!
The rose looks fair, but fairer we it deem
For that sweet odour which doth in it live.
The canker-blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked buds discloses:
But, for their virtue only is their show,
They live unwoo'd, and unrespected-fade
Die to themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odours made:
And so of you, beauteous and lovely youth,
When that shall vade, by verse distills your truth.

LIII. 3. *eueryone, hath eueryone,* Q: text Ed. ↓.
LIII. 5–8. Q has *Adonis, Hellens,* and *Grecian* in italics.
LIV. 9. *in* (for *is*) 1640: *virtue's only in* Gil.
LIV. 10–11. *and vnrespected fade,* | *Die...* Q: punct. and hyph. Ed. ↓.
LIV. 14. *fade* Gil. *my verse* Cap. and vulg. ↓.

LV

NOT marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgement, that yourself arise,
You live in this, and dwell in lovers' eyes.

LVI

SWEET love, renew thy force; be it not said
Thy edge should blunter be than appetite,
Which but to-day by feeding is allay'd,
To-morrow sharpen'd in his former might:
So, love, be thou; although to-day thou fill
Thy hungry eyes even till they wink with fulness,
To-morrow see again, and do not kill
The spirit of love with a perpetual dulness.
Let this sad interim like the ocean be
Which parts the shore, where two contracted new
Come daily to the banks, that, when they see
Return of love, more blest may be the view;
Or call it winter, which, being full of care,
Makes summer's welcome thrice more wish'd, more rare.

LV. 1. *monument* Q: corr. Mal.
LV. 5–7. *Statues* and *Mars* in italics Q.
LV. 9. *emnity* Q.
LVI. Omitted 1640.
LVI. 9. *Intrim* (ital.) Q: *int'rim* Tyler.
LVI. 13. *As cal it* Q: *Or call...* Cap. *Else...* anon. ↓.

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LVII

BEING your slave, what should I do but tend
Upon the hours and times of your desire?
I have no precious time at all to spend,
Nor services to do, till you require.
Nor dare I chide the world-without-end hour
Whilst I, my sovereign, watch the clock for you,
Nor think the bitterness of absence sour
When you have bid your servant once adieu;
Nor dare I question with my jealous thought
Where you may be, or your affairs suppose,
But, like a sad slave, stay and think of nought
Save, where you are, how happy you make those.
So true a fool is love that in your will,
Though you do any thing, he thinks no ill.

LVIII

THAT god forbid that made me first your slave,
I should in thought control your times of pleasure,
Or at your hand the account of hours to crave,
Being your vassal, bound to stay your leisure!
O, let me suffer, being at your beck,
The imprison'd absence of your liberty;
And patience, tame to sufferance, bide each check
Without accusing you of injury!
Be where you list, your charter is so strong
That you yourself may privilege your time
To what you will; to you it doth belong
Yourself to pardon of self-doing crime.
I am to wait, though waiting so be hell;
Not blame your pleasure, be it ill or well.

LVII. 5. *world without end* Q: hyph. LVIII. 3. *th' account* Q. Gil.

LIX

If there be nothing new, but that which is
Hath been before, how are our brains beguil'd,
Which, labouring for invention, bear amiss
The second burthen of a former child!
O, that record could with a backward look
Even of five hundred courses of the sun
Show me your image in some antique book,
Since mind at first in character was done:
That I might see what the old world could say
To this composed wonder of your frame;
Whether we are mended, or whether better they,
Or whether revolution be the same!
O, sure I am, the wits of former days
To subjects worse have given admiring praise.

LX

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow,
Feeds on the rarities of Nature's truth,
And nothing stands but for his scythe to mow:
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

LIX. 1. *their* Q: *there* 1640.
LIX. 6. *hundreth* Q: *hundred* Gil.: *thousand* sugg. Stengel.
LIX. 11. *Whether we...or where...* Q. *Wher* (Oxf. ed. *whe'er*) seems best in each case.
LX. 1. *pibled* Q: *pebbled* Ewing.

LXI

Is it thy will thy image should keep open
My heavy eyelids to the weary night?
Dost thou desire my slumbers should be broken,
While shadows like to thee do mock my sight?
Is it thy spirit that thou send'st from thee
So far from home, into my deeds to pry,
To find out shames and idle hours in me,
The scope and tenure of thy jealousy?
O, no! thy love, though much, is not so great:
It is my love that keeps mine eye awake,
Mine own true love that doth my rest defeat,
To play the watchman ever for thy sake:
For thee watch I, whilst thou dost wake elsewhere,
From me far off, with others all too near.

LXII

Sin of self-love possesseth all mine eye
And all my soul and all my every part;
And for this sin there is no remedy,
It is so grounded inward in my heart.
Methinks no face so gracious is as mine,
No shape so true, no truth of such account;
And for myself mine own worth do define
As I all other in all worths surmount.
But when my glass shows me myself indeed,
Bated and chopp'd with tann'd antiquity,
Mine own self-love quite contrary I read;
Self so self-loving were iniquity.
'Tis thee, myself, that for myself I praise,
Painting my age with beauty of thy days.

LXI. 8. *tenour* Cap. and vulg. ↓.
LXI. 14. *of* Q: *off* Gil.
LXII. 10. *Beated* Q: *Bated* Walker: *'bated* Mal.
LXII. 11. *selfe loue* Q: hyph. Lin.
LXII. 12. *selfe louing* Q: hyph. Gil.
LXII. 13. *T'is thee (my selfe)* Q. Perhaps *thee-myself*.

LXIII

AGAINST my love shall be, as I am now,
With Time's injurious hand crush'd and o'erworn;
When hours have drain'd his blood and fill'd his brow
With lines and wrinkles; when his youthful morn
Hath travell'd on to age's steepy night,
And all those beauties whereof now he 's king
Are vanishing or vanish'd out of sight,
Stealing away the treasure of his spring—
For such a time do I now fortify
Against confounding age's cruel knife,
That he shall never cut from memory
My sweet love's beauty, though my lover's life:
His beauty shall in these black lines be seen,
And they shall live, and he in them still green.

LXIV

WHEN I have seen by Time's fell hand defaced
The rich proud cost of outworn buried age;
When sometime lofty towers I see down-razed,
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main—
Increasing store with loss and loss with store—
When I have seen such interchange of state,
Or state itself confounded to decay,
Ruin hath taught me thus to ruminate,
That Time will come and take my love away.
This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

LXIII. 2. *chrusht* Q: *crush'd* Gil.
LXIII. 5. *travail'd* Q.
LXIV. 8. Parenth. Ed. ↓.

LXV

SINCE brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out
Against the wrackful siege of battering days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O fearful meditation! where, alack,
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink my love may still shine bright.

LXVI

TIR'D with all these, for restful death I cry—
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplac'd,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly, doctor-like, controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill:
Tir'd with all these, from these would I be gone,
Save that, to die, I leave my love alone.

LXV. 4. *then* (for *than*) Q (as often).
LXV. 5. *hungry* (for *hunny*) 1640.
LXV. 10. *quest* (for *chest*) Th. ↓.
LXV. 12. *spoile or beautie* Q: *...of...* Mal.: *...o'er...* Cap.
LXVI. 11–12. *simple-Truth.... captive-good...* Q.

LXVII

Ah, wherefore with infection should he live,
And with his presence grace impiety,
That sin by him advantage should achieve
And lace itself with his society?
Why should false painting imitate his cheek,
And steal dead seeing of his living hue?
Why should poor Beauty indirectly seek
Roses of shadow, since his rose is true?
Why should he live, now Nature bankrupt is,
Beggar'd of blood to blush through lively veins,
For she hath no exchequer now but his,
And, proud of many, lives upon his gains?
O, him she stores, to show what wealth she had
In days long since, before these last so bad.

LXVIII

Thus is his cheek the map of days outworn,
When beauty liv'd and died as flowers do now,
Before these bastard signs of fair were born,
Or durst inhabit on a living brow;
Before the golden tresses of the dead,
The right of sepulchres, were shorn away
To live a second life on second head;
Ere beauty's dead fleece made another gay.
In him those holy antique hours are seen,
Without all ornament but self and true,
Making no summer of another's green,
Robbing no old to dress his beauty new;
And him as for a map doth Nature store,
To show false Art what beauty was of yore.

LXVII. 6. *dead seeming* sugg. Cap.
LXVII. 7. *beautie* Q: *Beauty* Ed.
LXVII. 9. *banckrout* Q.
LXVIII. 7. *scond life* Q: *second*... 1640.
LXVIII. 10. *Without all ornament, it selfe and true*, Q: text Ed. ↓.

LXIX

THOSE parts of thee that the world's eye doth view
Want nothing that the thought of hearts can mend;
All tongues, the voice of souls, give thee that due,
Uttering bare truth, even so as foes commend.
Thy outward thus with outward praise is crown'd;
But those same tongues that give thee so thine own
In other accents do this praise confound
By seeing farther than the eye hath shown.
They look into the beauty of thy mind,
And that, in guess, they measure by thy deeds;
Then, churls, their thoughts, although their eyes were kind,
To thy fair flower add the rank smell of weeds:
But why thy odour matcheth not thy show,
The soil is this, that thou dost common grow.

LXX

THAT thou art blam'd shall not be thy defect,
For slander's mark was ever yet the fair;
The ornament of beauty is suspect,
A crow that flies in heaven's sweetest air.
So thou be good, slander doth but approve
Thy worth the greater, being woo'd of time;
For canker vice the sweetest buds doth love,
And thou present'st a pure unstained prime;
Thou hast pass'd by the ambush of young days,
Either not assail'd or victor, being charg'd:
Yet this thy praise cannot be so thy praise,
To tie up envy evermore enlarg'd:
If some suspect of ill mask'd not thy show,
Then thou alone kingdoms of hearts shouldst owe.

LXIX. 3. *that end* Q: *that due* Tyr.
LXIX. 5. *Their* Q: *Thy* Cap. (*Thine* Mal.).
LXIX. 10. *their deeds* sugg. anon.
LXIX. 14. *solye* Q: *soyle* 1640: *soil* Cap.: *solve* Mal.

LXX. 1. *are* Q: *art* 1640.
LXX. 6. *Their* Q: *Thy* Cap.
LXX. 10–12. *charg'd...inlarged* Q.
LXX. 13. *maske* 1640.

LXXI

No longer mourn for me when I am dead
Than you shall hear the surly sullen bell
Give warning to the world that I am fled
From this vile world, with vilest worms to dwell:
Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe.
O, if, I say, you look upon this verse
When I perhaps compounded am with clay,
Do not so much as my poor name rehearse,
But let your love even with my life decay,
Lest the wise world should look into your moan
And mock you with me after I am gone.

LXXII

O, LEST the world should task you to recite
What merit liv'd in me that you should love,
After my death, dear love, forget me quite;
For you in me can nothing worthy prove,
Unless you would devise some virtuous lie,
To do more for me than mine own desert,
And hang more praise upon deceased I
Than niggard truth would willingly impart:
O, lest your true love may seem false in this,
That you for love speak well of me untrue,
My name be buried where my body is,
And live no more to shame nor me nor you:
For I am sham'd by that which I bring forth,
And so should you, to love things nothing worth.

LXXI. 4. *vildest* Q: *vilest* Gil. ...*liv'd in me, that you should love* |
LXXII. 2. For punctuation see note: *After*... some texts.

LXXIII

THAT time of year thou mayst in me behold
When yellow leaves, or none or few, do hang
Upon those boughs which shake against the cold—
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong
To love that well which thou must leave ere long.

LXXIV

BUT be contented: when that fell arrest
Without all bail shall carry me away,
My life hath in this line some interest,
Which for memorial still with thee shall stay.
When thou reviewest this, thou dost review
The very part was consecrate to thee:
The earth can have but earth, which is his due;
My spirit is thine, the better part of me.
So then thou hast but lost the dregs of life,
The prey of worms, my body being dead,
The coward conquest of a wretch's knife,
Too base of thee to be remembered.
The worth of that is that which it contains—
And that is this, and this with thee remains.

LXXIII. 2. *...leaves, or none, or few,* vulg.: punct. Ed. ↓.
LXXIII. 4. *ru'wd quiers* Q: *ruin'd quires* 1640.
LXXIV. 1. *...contented when...* Q: punct. Mal.
LXXIV. 12. *To base* Q: *Too...* Gil.

LXXV

So are you to my thoughts as food to life,
Or as sweet-season'd showers are to the ground;
And for the peace of you I hold such strife
As 'twixt a miser and his wealth is found,
Now proud as an enjoyer, and anon
Doubting the filching age will steal his treasure;
Now counting best to be with you alone,
Then better'd that the world may see my pleasure:
Sometime all full with feasting on your sight,
And by and by clean starved for a look;
Possessing or pursuing no delight
Save what is had or must from you be took.
Thus do I pine and surfeit day by day,
Or gluttoning on all, or all away.

LXXVI

Why is my verse so barren of new pride,
So far from variation or quick change?
Why with the time do I not glance aside
To new-found methods and to compounds strange?
Why write I still all one, ever the same,
And keep invention in a noted weed,
That every word doth almost tell my name,
Showing their birth and where they did proceed?
O, know, sweet love, I always write of you,
And you and love are still my argument;
So all my best is dressing old words new,
Spending again what is already spent:
For as the sun is daily new and old,
So is my love, still telling what is told.

LXXV. Omitted 1640.
LXXV. 2. *sweet season'd* Q: hyph. Mal. ↓.
LXXV. 3. *piece* sugg. Ed. ↓ *price* Mal.: *prize* Staun.

LXXVI. Omitted 1640.
LXXVI. 7. *fel* Q: *tell* Cap.: *spell* sugg. Nicholson.
LXXVI. 8. *whence* Cap.
LXXVI. 14. *So is my loue still telling...* Q.

LXXVII

THY glass will show thee how thy beauties wear,
Thy dial how thy precious minutes waste;
The vacant leaves thy mind's imprint will bear,
And of this book this learning mayst thou taste.
The wrinkles which thy glass will truly show
Of mouthed graves will give thee memory;
Thou by thy dial's shady stealth mayst know
Time's thievish progress to eternity.
Look, what thy memory cannot contain
Commit to these waste blanks, and thou shalt find
Those children nurs'd, deliver'd from thy brain,
To take a new acquaintance of thy mind.
These offices, so oft as thou wilt look,
Shall profit thee and much enrich thy book.

LXXVIII

SO oft have I invok'd thee for my Muse,
And found such fair assistance in my verse,
As every alien pen hath got my use
And under thee their poesy disperse.
Thine eyes, that taught the dumb on high to sing
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing
And given grace a double majesty.
Yet be most proud of that which I compile,
Whose influence is thine and born of thee:
In others' works thou dost but mend the style,
And arts with thy sweet graces graced be;
But thou art all my art, and dost advance
As high as learning my rude ignorance.

LXXVII. 1. *were* Q: *wear* Sew.
LXXVII. 10. *blacks* Q: *blanks* Th.
LXXVIII. 3. *Alien* (ital.) Q.

LXXIX

WHILST I alone did call upon thy aid,
My verse alone had all thy gentle grace;
But now my gracious numbers are decay'd,
And my sick muse doth give another place.
I grant, sweet love, thy lovely argument
Deserves the travail of a worthier pen;
Yet what of thee thy poet doth invent
He robs thee of, and pays it thee again.
He lends thee virtue, and he stole that word
From thy behaviour; beauty doth he give,
And found it in thy cheek: he can afford
No praise to thee but what in thee doth live.
Then thank him not for that which he doth say,
Since what he owes thee thou thyself dost pay.

LXXX

O HOW I faint when I of you do write,
Knowing a better spirit doth use your name
And in the praise thereof spends all his might,
To make me tongue-tied, speaking of your fame!
But since your worth, wide as the ocean is,
The humble as the proudest sail doth bear,
My saucy bark, inferior far to his,
On your broad main doth wilfully appear.
Your shallowest help will hold me up afloat,
Whilst he upon your soundless deep doth ride;
Or, being wreck'd, I am a worthless boat,
He of tall building and of goodly pride:
Then if he thrive and I be cast away,
The worst was this—my love was my decay.

LXXXI

OR I shall live your epitaph to make,
Or you survive when I in earth am rotten;
From hence your memory death cannot take,
Although in me each part will be forgotten.
Your name from hence immortal life shall have,
Though I, once gone, to all the world must die:
The earth can yield me but a common grave,
When you entombed in men's eyes shall lie.
Your monument shall be my gentle verse,
Which eyes not yet created shall o'er-read,
And tongues to be your being shall rehearse
When all the breathers of this world are dead;
You still shall live—such virtue hath my pen—
Where breath most breathes, even in the mouths of men.

LXXXII

I GRANT thou wert not married to my Muse,
And therefore mayst without attaint o'erlook
The dedicated words which writers use
Of their 'fair' subject 'blessing' every book.
Thou art as 'fair' in knowledge as in hue,
Finding thy worth a limit past my praise,
And therefore art enforc'd to seek anew
Some fresher stamp of the time-bettering days.
And do so, love; yet when they have devis'd
What strained touches rhetoric can lend,
Thou, truly fair, wert truly sympathiz'd
In true plain words by thy true-telling friend,
And their gross painting might be better us'd
Where cheeks need blood; in thee it is abus'd.

LXXXII. 4. ...*subject, blessing* Q: punct. LXXXII. 12. *true telling* Q: hyph. Gil. and quot. Ed. ↓.

LXXXIII

I NEVER saw that you did painting need,
And therefore to your fair no painting set;
I found, or thought I found, you did exceed
The barren tender of a poet's debt:
And therefore have I slept in your report,
That you yourself, being extant, well might show
How far a modern quill doth come too short
Speaking of worth, what worth in you doth grow.
This silence for my sin you did impute,
Which shall be most my glory, being dumb;
For I impair not beauty, being mute,
When others would give life, and bring a tomb.
There lives more life in one of your fair eyes
Than both your poets can in praise devise.

LXXXIV

WHO is it that says most? which can say more
Than this rich praise, that you alone are you,
In whose confine immured is the store
Which should example where your equal grew?
Lean penury within that pen doth dwell
That to his subject lends not some small glory;
But he that writes of you, if he can tell
That you are you, so dignifies his story.
Let him but copy what in you is writ,
Not making worse what nature made so clear,
And such a counterpart shall fame his wit,
Making his style admired everywhere.
You to your beauteous blessings add a curse,
Being fond on praise which makes your praises worse.

LXXXIV. 1. *...says most, which...* Q: punct. Mal.
LXXXIV. 12. *stile* Q: *still* 1640.
LXXXIV. 14. *...on praise, which...* Q: punct. Tyler.

LXXXV

My tongue-tied Muse in manners holds her still,
While comments of your praise, richly compil'd,
Reserve their character with golden quill
And precious phrase by all the Muses fil'd.
I think good thoughts, whilst other write good words,
And, like unletter'd clerk, still cry 'Amen'
To every hymn that able spirit affords
In polish'd form of well-refined pen.
Hearing you prais'd, I say ''Tis so, 'tis true,'
And to the most of praise add something more;
But that is in my thought, whose love to you,
Though words come hindmost, holds his rank before.
Then others for the breath of words respect,
Me for my dumb thoughts, speaking in effect.

LXXXVI

Was it the proud full sail of his great verse,
Bound for the prize of all too precious you,
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb wherein they grew?
Was it his spirit, by spirits taught to write
Above a mortal pitch, that struck me dead?
No, neither he nor his compeers by night
Giving him aid, my verse astonished.
He, nor that affable familiar ghost
Which nightly gulls him with intelligence,
As victors of my silence cannot boast;
I was not sick of any fear from thence:
But when your countenance fill'd up his line,
Then lack'd I matter; that enfeebled mine.

LXXXV. 3. *Reserue* Q: *Reserve* vulg.: *Preserve* sugg. Gil.: *Rehearse thy...* anon. Possibly *Treasure* (*Tresure*). ↓.
LXXXV. 6. quot. Mal.
LXXXV. 9. *I say 'tis so, 'tis true* Q: quot. Mal. (each phrase as separate quot. Beeching).
LXXXVI. 2. *...of* (*all-to-precious*) *you...* Q.
LXXXVI. 13. *fild* Q: *fill'd* Gil.

LXXXVII

FAREWELL! thou art too dear for my possessing,
And like enough thou know'st thy estimate:
The charter of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thy self thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it, else mistaking;
So thy great gift, upon misprision growing,
Comes home again on better judgement making.
Thus have I had thee, as a dream doth flatter,
In sleep a king, but, waking, no such matter.

LXXXVIII

WHEN thou shalt be dispos'd to set me light
And place my merit in the eye of scorn,
Upon thy side against myself I 'll fight
And prove thee virtuous, though thou art forsworn.
With mine own weakness being best acquainted,
Upon thy part I can set down a story
Of faults conceal'd, wherein I am attainted,
That thou in losing me shalt win much glory:
And I by this will be a gainer too;
For, bending all my loving thoughts on thee,
The injuries that to myself I do,
Doing thee vantage, double-vantage me.
Such is my love, to thee I so belong,
That for thy right myself will bear all wrong.

LXXXVII. 9. *Thy selfe* Q: *Thyself* vulg. ↓.
LXXXVII. 11. Possibly *going* (for *growing*). ↓.
LXXXVIII. 1. *dispode* Q: *dispos'd* 1640.
LXXXVIII. 3. *thyself* 1640.
LXXXVIII. 8. *shall* Q: *shalt* Sew.
LXXXVIII. 12. *duble vantage* Q: hyph. Cap.

LXXXIX

SAY that thou didst forsake me for some fault,
And I will comment upon that offence:
Speak of my lameness, and I straight will halt,
Against thy reasons making no defence.
Thou canst not, love, disgrace me half so ill,
To set a form upon desired change,
As I 'll myself disgrace; knowing thy will,
I will acquaintance strangle and look strange,
Be absent from thy walks, and in my tongue
Thy sweet beloved name no more shall dwell,
Lest I, too much profane, should do it wrong
And haply of our old acquaintance tell.
For thee against myself I 'll vow debate,
For I must ne'er love him whom thou dost hate.

XC

THEN hate me when thou wilt; if ever, now;
Now, while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow,
And do not drop in for an after loss:
Ah, do not, when my heart hath 'scaped this sorrow,
Come in the rearward of a conquer'd woe;
Give not a windy night a rainy morrow,
To linger out a purpos'd overthrow.
If thou wilt leave me, do not leave me last,
When other petty griefs have done their spite,
But in the onset come: so shall I taste
At first the very worst of fortune's might,
And other strains of woe, which now seem woe,
Compar'd with loss of thee will not seem so.

LXXXIX. 7. ...*disgrace, knowing thy wil,* Q: punct. Gil.
XC. 4. *after-loss* Sew. and vulg.

XCI

Some glory in their birth, some in their skill,
Some in their wealth, some in their bodies' force,
Some in their garments, though new-fangled ill,
Some in their hawks and hounds, some in their horse;
And every humour hath his adjunct pleasure,
Wherein it finds a joy above the rest:
But these particulars are not my measure;
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delight than hawks or horses be;
And, having thee, of all men's pride I boast,
    Wretched in this alone, that thou mayst take
    All this away and me most wretched make.

XCII

But do thy worst to steal thyself away,
For term of life thou art assured mine,
And life no longer than thy love will stay,
For it depends upon that love of thine.
Then need I not to fear the worst of wrongs,
When in the least of them my life hath end:
I see a better state to me belongs
Than that which on thy humour doth depend:
Thou canst not vex me with inconstant mind,
Since that my life on thy revolt doth lie.
O, what a happy title do I find,
Happy to have thy love, happy to die!
    But what 's so blessed-fair that fears no blot?
    Thou mayst be false, and yet I know it not.

XCI. 2. *bodies* Q: *bodies'* Globe ed.: *body's* Cap.
XCI. 9. *bitter* Q: *better* 1640.
XCII. 1. Perhaps *But, do....*
XCII. 3. *my love* 1640.
XCII. 8. *my humour* 1640.
XCII. 13. *blessed faire* Q: hyph. Mal.

XCIII

So shall I live, supposing thou art true,
Like a deceived husband; so love's face
May still seem love to me though alter'd new,
Thy looks with me, thy heart in other place:
For there can live no hatred in thine eye,
Therefore in that I cannot know thy change.
In many's looks the false heart's history
Is writ in moods and frowns and wrinkles strange;
But heaven in thy creation did decree
That in thy face sweet love should ever dwell;
Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell.
How like Eve's apple doth thy beauty grow,
If thy sweet virtue answer not thy show!

XCIV

They that have power to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow—
They rightly do inherit heaven's graces
And husband nature's riches from expense;
They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer's flower is to the summer sweet,
Though to itself it only live and die,
But if that flower with base infection meet,
The basest weed outbraves his dignity:
For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.

XCIII. 11. *What ere* Q: *Whate'er* Gil.
XCIII. 13. *Eaues* (ital.) Q.
XCIV. 14. Probably to be marked as quot. ↓.

XCV

How sweet and lovely dost thou make the shame
Which, like a canker in the fragrant rose,
Doth spot the beauty of thy budding name!
O, in what sweets dost thou thy sins enclose!
That tongue that tells the story of thy days,
Making lascivious comments on thy sport,
Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O, what a mansion have those vices got
Which for their habitation chose out thee,
Where beauty's veil doth cover every blot
And all things turns to fair that eyes can see!
Take heed, dear heart, of this large privilege;
The hardest knife ill-us'd doth lose his edge.

XCVI

Some say thy 'fault' is 'youth,' some 'wantonness';
Some say thy 'grace' is 'youth' and 'gentle sport';
Both grace and faults are lov'd of more and less:
Thou mak'st faults graces that to thee resort.
As on the finger of a throned queen
The basest jewel will be well esteem'd,
So are those errors that in thee are seen
To truths translated and for true things deem'd.
How many lambs might the stern wolf betray,
If like a lamb he could his looks translate!
How many gazers mightst thou lead away,
If thou wouldst use the strength of all thy state!
But do not so; I love thee in such sort
As, thou being mine, mine is thy good report.

XCV. 10. *choose* 1640.
XCV. 12. *turn* Sew. and vulg. ↓.
XCVI. Omitted 1640.
XCVI. 1–2. quot. marks Ed.

XCVII

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness everywhere!
And yet this time remov'd was summer's time,
The teeming autumn, big with rich increase,
Bearing the wanton burthen of the prime
Like widow'd wombs after their lords' decease:
Yet this abundant issue seem'd to me
But hope of orphans and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 'tis with so dull a cheer
That leaves look pale, dreading the winter's near.

XCVIII

From you have I been absent in the spring,
When proud-pied April, dress'd in all his trim,
Hath put a spirit of youth in every thing,
That heavy Saturn laugh'd and leap'd with him.
Yet nor the lay of birds nor the sweet smell
Of different flowers in odour and in hue
Could make me any summer's story tell
Or from their proud lap pluck them where they grew:
Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight
Drawn after you, you pattern of all those.
Yet seem'd it winter still, and, you away,
As with your shadow I with these did play.

XCVII. 8. *lords* Q: *lord's* 1640: *lords'* Cap.
XCVII. 14. *Winters* Q: *winter's* Gil.
XCVIII. 2. *proud pide* Q: hyph. Mal.
XCVIII. 4. *Saturne* (ital.) Q.
XCVIII. 9. *Lillies* Q: *lilly's* (sic) Cap.
XCVIII. 11. *weare* Q: *were* 1640. ...*but fleeting figures*... sugg. Lettsom. ↓.

XCIX

THE forward violet thus did I chide:
'Sweet thief, whence didst thou steal thy sweet that smells,
If not from my love's breath? The purple pride
Which on thy soft cheek for complexion dwells
In my love's veins thou hast too grossly dyed.'
The lily I condemned for thy hand,
And buds of marjoram had stol'n thy hair;
The roses fearfully on thorns did stand,
One, blushing shame, another, white despair;
A third, nor red nor white, had stol'n of both,
And to his robbery had annex'd thy breath;
But, for his theft, in pride of all his growth
A vengeful canker eat him up to death.
More flowers I noted, yet I none could see
But sweet or colour it had stol'n from thee.

C

WHERE art thou, Muse, that thou forget'st so long
To speak of that which gives thee all thy might?
Spend'st thou thy fury on some worthless song,
Darkening thy power to lend base subjects light?
Return, forgetful Muse, and straight redeem
In gentle numbers time so idly spent;
Sing to the ear that doth thy lays esteem
And gives thy pen both skill and argument.
Rise, resty Muse, my love's sweet face survey,
If Time have any wrinkle graven there;
If any, be a satire to decay,
And make Time's spoils despised everywhere.
Give my love fame faster than Time wastes life;
So thou prevent'st his scythe and crooked knife.

XCIX. 2–5. quot. Hudson.
XCIX. 9. *Our blushing*... Q: *One blushing*... Sew.: punct. Ed. ↓.
XCIX. 11. *robbry* Q.
C. 8. *give* 1640.
C. 11. *Satire* (ital.) Q.
C. 14. *sieth* Q: perhaps *scathe*. ↓.

CI

O TRUANT Muse, what shall be thy amends
For thy neglect of truth in beauty dyed?
Both Truth and Beauty on my love depends;
So dost thou too, and therein dignified.
Make answer, Muse: wilt thou not haply say,
'Truth needs no colour with his colour fix'd;
Beauty no pencil, beauty's truth to lay;
But best is best if never intermix'd'?
Because he needs no praise, wilt thou be dumb?
Excuse not silence so, for 't lies in thee
To make him much outlive a gilded tomb
And to be prais'd of ages yet to be.
Then do thy office, Muse; I teach thee how
To make him seem long hence as he shows now.

CII

MY love is strengthen'd, though more weak in seeming;
I love not less, though less the show appear:
That love is merchandiz'd whose rich esteeming
The owner's tongue doth publish everywhere.
Our love was new, and then but in the spring,
When I was wont to greet it with my lays,
As Philomel in summer's front doth sing,
And stops her pipe in growth of riper days:
Not that the summer is less pleasant now
Than when her mournful hymns did hush the night,
But that wild music burthens every bough,
And sweets grown common lose their dear delight.
Therefore, like her, I sometime hold my tongue,
Because I would not dull you with my song.

CI. 3. *But truth...* 1640.
CI. 6–8. quot. Mal.
CI. 11. *To make her...* 1640. ↓.
CI. 14. *To make her...as she...* 1640.
CII. 7. *Philomell* (ital.) Q.
CII. 8. *his* Q: *her* Housman.

CIII

ALACK, what poverty my Muse brings forth,
That, having such a scope to show her pride,
The argument all bare is of more worth
Than when it hath my added praise beside!
O, blame me not, if I no more can write!
Look in your glass, and there appears a face
That overgoes my blunt invention quite,
Dulling my lines and doing me disgrace.
Were it not sinful then, striving to mend,
To mar the subject that before was well?
For to no other pass my verses tend
Than of your graces and your gifts to tell;
And more, much more, than in my verse can sit,
Your own glass shows you when you look in it.

CIV

TO me, fair friend, you never can be old,
For, as you were when first your eye I eyed,
Such seems your beauty still. Three winters cold
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turn'd
In process of the seasons have I seen,
Three April perfumes in three hot Junes burn'd,
Since first I saw you fresh, which yet are green.
Ah! yet doth beauty, like a dial-hand,
Steal from his figure, and no pace perceiv'd;
So your sweet hue, which methinks still doth stand,
Hath motion, and mine eye may be deceiv'd:
For fear of which, hear this, thou age unbred;
'Ere you were born was Beauty's summer dead.'

CIV. 1. *love* (for *friend*) 1640.
CIV. 5. *Autumne* (ital.) Q.
CIV. 14. quot. Ed.

CV

LET not my love be call'd idolatry,
Nor my beloved as an idol show,
Since all alike my songs and praises be
To one, of one, still such, and ever so.
Kind is my love to-day, to-morrow kind,
Still constant in a wondrous excellence;
Therefore my verse, to constancy confin'd,
One thing expressing, leaves out difference.
'Fair, kind, and true,' is all my argument,
'Fair, kind, and true' varying to other words;
And in this change is my invention spent—
Three themes in one, which wondrous scope affords.
'Fair,' 'kind,' and 'true' have often lived alone,
Which three till now never kept seat in one.

CVI

WHEN in the chronicle of wasted time
I see descriptions of the fairest wights,
And Beauty making beautiful old rhyme
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet Beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd
Even such a beauty as you master now.
So all their praises are but prophecies
Of this our time, all you prefiguring;
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing:
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.

CV. 9–10. quot. Globe ed. CVI. 12. *still* Q: *skill* Tyr. ↓.

CVII

NOT mine own fears, nor the prophetic soul
Of the wide world dreaming on things to come,
Can yet the lease of my true love control,
Suppos'd as forfeit to a confin'd doom.
The mortal moon hath her eclipse endur'd,
And the sad augurs mock their own presage;
Incertainties now crown themselves assur'd,
And peace proclaims olives of endless age.
Now with the drops of this most balmy time
My love looks fresh, and Death to me subscribes,
Since, spite of him, I 'll live in this poor rhyme,
While he insults o'er dull and speechless tribes:
And thou in this shalt find thy monument,
When tyrants' crests and tombs of brass are spent.

CVIII

WHAT 's in the brain that ink may character
Which hath not figur'd to thee my true spirit?
What 's new to speak, what new to register,
That may express my love or thy dear merit?
Nothing, sweet boy; but yet, like prayers divine,
I must each day say o'er the very same,
Counting no old thing old, 'thou mine, I thine',
Even as when first I hallow'd thy fair name:
So that eternal love in love's fresh case
Weighs not the dust and injury of age,
Nor gives to necessary wrinkles place,
But makes antiquity for aye his page,
Finding the first conceit of love there bred
Where time and outward form would show it dead.

CVIII. 3. ...*new*...*now*... Q: ...*new*... *new*... Mal.: *now*...*now*... Walker.
CVIII. 5. *sweet-love* 1640.
CVIII. 7. quot. Ed.
CVIII. 10. *injuries* 1640.

CIX

O NEVER say that I was false of heart,
Though absence seem'd my flame to qualify.
As easy might I from myself depart
As from my soul, which in thy breast doth lie:
That is my home of love: if I have rang'd,
Like him that travels, I return again
Just to the time, not with the time exchang'd,
So that myself bring water for my stain.
Never believe, though in my nature reign'd
All frailties that besiege all kinds of blood,
That it could so preposterously be stain'd,
To leave for nothing all thy sum of good;
For nothing this wide universe I call,
Save thou, my rose; in it thou art my all.

CX

ALAS, 'tis true I have gone here and there
And made myself a motley to the view,
Gor'd mine own thoughts, sold cheap what is most dear,
Made old offences of affections new;
Most true it is that I have look'd on truth
Askance and strangely: but, by all above,
These blenches gave my heart another youth,
And worse essays prov'd thee my best of love.
Now all is done, have what shall have no end:
Mine appetite I never more will grind
On newer proof, to try an older friend,
A god in love, to whom I am confin'd.
Then give me welcome, next my heaven the best,
Even to thy pure and most most loving breast.

CXI

O FOR my sake do you with Fortune chide,
The guilty goddess of my harmful deeds,
That did not better for my life provide
Than public means, which public manners breeds.
Thence comes it that my name receives a brand,
And almost thence my nature is subdued
To what it works in, like the dyer's hand.
Pity me then, and wish I were renew'd,
Whilst, like a willing patient, I will drink
Potions of eisel 'gainst my strong infection;
No bitterness that I will bitter think,
Nor double penance to correct correction.
Pity me then, dear friend, and, I assure ye,
Even that, your pity, is enough to cure me.

CXII

YOUR love and pity doth the impression fill
Which vulgar scandal stamp'd upon my brow;
For what care I who calls me well or ill,
So you o'er-green my bad, my good allow?
You are my all the world, and I must strive
To know my shames and praises from your tongue;
None else to me, nor I to none, alive,
That my steel'd sense or changes right or wrong.
In so profound abysm I throw all care
Of others' voices, that my adder's sense
To critic and to flatterer stopped are.
Mark how with my neglect I do dispense:
You are so strongly in my purpose bred
That, all the world besides, methinks y' are dead.

CXI. 1. *wish* Q: *with* Gil.
CXI. 2. *harmlesse* 1640.
CXI. 11. It is tempting to suggest *No bitter nis.* ↓.
CXII. 4. *o'er-greene* Q: perhaps *o'er-grain* Ed. ↓ : *o'er-screen* sugg. Sew.
CXII. 8. Perhaps *o'erchanges* Ed.: *e'er changes* Mal.
CXII. 9. *Abisme* (ital.) Q.
CXII. 14. *methinks are* St.: *they're* Del. Possibly *That all i' the world... are....*

CXIII

SINCE I left you mine eye is in my mind,
And that which governs me to go about
Doth part his function and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart
Of bird, of flower, or shape, which it doth latch:
Of his quick objects hath the mind no part,
Nor his own vision holds what it doth catch;
For if it see the rud'st or gentlest sight,
The most sweet favour or deformed'st creature,
The mountain or the sea, the day or night,
The crow or dove, it shapes them to your feature:
Incapable of more, replete with you,
My most true mind thus makes mine eye untrue.

CXIV

OR whether doth my mind, being crown'd with you,
Drink up the monarch's plague, this flattery?
Or whether shall I say, mine eye saith true,
And that your love taught it this alchemy,
To make of monsters and things indigest
Such cherubins as your sweet self resemble,
Creating every bad a perfect best
As fast as objects to his beams assemble?
O, 'tis the first; 'tis flattery in my seeing,
And my great mind most kingly drinks it up:
Mine eye well knows what with his gust is 'greeing,
And to his palate doth prepare the cup:
If it be poison'd, 'tis the lesser sin
That mine eye loves it and doth first begin.

CXIII. 6. *Of birds, or flowre* 1640. *lack* Q: *latch* Cap.
CXIII. 10. *sweet-fauor* Q: text 1640.
CXIII. 14. *maketh mine untrue* Q: *makes mine eye...* Cap.: *maketh my eyne...* Coll. ↓.
CXIV. 4. *Alcumie* (ital.) Q.
CXIV. 9. *flatry* Q.
CXIV. 10. *most kindly* 1640.

CXV

Those lines that I before have writ do lie,
Even those that said I could not love you dearer:
Yet then my judgement knew no reason why
My most full flame should afterwards burn clearer.
But reckoning Time, whose million'd accidents
Creep in 'twixt vows, and change decrees of kings,
Tan sacred beauty, blunt the sharp'st intents,
Divert strong minds to the course of altering things;
Alas, why, fearing of Time's tyranny,
Might I not then say 'Now I love you best,'
When I was certain, o'er incertainty
Crowning the present, doubting of the rest?
Love is a babe; then might I not say so,
To give full growth to that which still doth grow?

CXVI

Let me not to the marriage of true minds
Admit 'impediments': love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth 's unknown, although his height be taken.
Love 's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me prov'd,
I never writ, nor no man ever lov'd.

CXV. 8. *altring* Q.
CXV. 10. quot. Mal.
CXV. 11. *...certain o'er incertainty,* vulg. ↓.
CXV. 14. *grow.* Q: *grow?* Gil.
CXVI. Misprinted 119 Q.
CXVI. 2. *Admit impediments. Love...* vulg.

CXVII

ACCUSE me thus: that I have scanted all
Wherein I should your great deserts repay,
Forgot upon your dearest love to call,
Whereto all bonds do tie me, day by day;
That I have frequent been with unknown minds,
And given to time your own dear-purchas'd right;
That I have hoisted sail to all the winds
Which should transport me farthest from your sight.
Book both my wilfulness and errors down,
And on just proof surmise accumulate;
Bring me within the level of your frown,
But shoot not at me in your waken'd hate;
Since my appeal says I did strive to prove
The constancy and virtue of your love.

CXVIII

LIKE as, to make our appetites more keen,
With eager compounds we our palate urge;
As, to prevent our maladies unseen,
We sicken, to shun sickness, when we purge;
Even so, being full of your ne'er-cloying sweetness,
To bitter sauces did I frame my feeding,
And, sick of welfare, found a kind of meetness
To be diseased ere that there was true needing.
Thus policy in love, to anticipate
The ills that were not, grew to faults assur'd,
And brought to medicine a healthful state
Which, rank of goodness, would by ill be cur'd:
But thence I learn, and find the lesson true,
Drugs poison him that so fell sick of you.

CXVII. 4. *tie me day by day* Q: punct. Ed. ↓.
CXVII. 6. *deare purchas'd* Q: hyph. Sew.
CXVII. 9. *errour* 1640.
CXVIII. 5. *nere cloying* Q: *neare cloying* 1640: *ne'er-cloying* Th.

CXIX

WHAT potions have I drunk of Siren tears
Distill'd from limbecks foul as hell within,
Applying fears to hopes and hopes to fears,
Still losing when I saw myself to win!
What wretched errors hath my heart committed,
Whilst it hath thought itself so blessed never!
How have mine eyes out of their spheres been fitted
In the distraction of this madding fever!
O benefit of ill! now I find true
That better is by evil still made better,
And ruin'd love, when it is built anew,
Grows fairer than at first, more strong, far greater.
So I return, rebuk'd, to my content,
And gain by ill thrice more than I have spent.

CXX

THAT you were once unkind befriends me now,
And for that sorrow which I then did feel
Needs must I under my transgression bow,
Unless my nerves were brass or hammer'd steel.
For if you were by my unkindness shaken
As I by yours, you 've pass'd a hell of time;
And I, a tyrant, have no leisure taken
To weigh how once I suffer'd in your crime.
O, that our night of woe might have remember'd
My deepest sense how hard true sorrow hits,
And soon to you, as you to me then, tender'd
The humble salve which wounded bosoms fits!
But that your trespass now becomes a fee;
Mine ransoms yours, and yours must ransom me.

CXIX. 1. *Syren* (ital.) Q.
CXIX. 14. *ills* Q: *ill* Mal.
CXX. 4. *hammered* Q.
CXX. 6. *y' haue* Q: *you 've* Hudson.
CXX. 9. *sour night* sugg. Staun.: *one night* Beeching.
CXX. 11. *you to me then tendred* Q: ...*me then*,... Walker: ...*me, then*... Cap.

CXXI

'TIS better to be vile than vile esteemed,
When not to be receives reproach of being,
And the just pleasure lost, which is so deemed
Not by our feeling but by others' seeing—
For why should others' false adulterate eyes
Give salutation to my sportive blood,
Or on my frailties why are frailer spies,
Which in their wills count bad what I think good?
No, I am that I am, and they that level
At my abuses reckon up their own:
I may be straight, though they themselves be bevel;
By their rank thoughts my deeds must not be shown;
Unless this general evil they maintain:
All men are bad, and in their badness reign.

CXXII

THY gift, thy tables, are within my brain,
Full-character'd with lasting memory,
Which shall above that idle rank remain
Beyond all date, even to eternity,
Or, at the least, so long as brain and heart
Have faculty by nature to subsist;
Till each to raz'd oblivion yield his part
Of thee, thy record never can be miss'd.
That poor retention could not so much hold,
Nor need I tallies thy dear love to score;
Therefore to give them from me was I bold,
To trust those tables that receive thee more:
To keep an adjunct to remember thee
Were to import forgetfulness in me.

CXXI. 3–7: punct. Ed. CXXI. 4. *others* Q: *others'* Mal

CXXIII

No, Time, thou shalt not boast that I do change:
Thy pyramids built up with newer might
To me are nothing novel, nothing strange;
They are but dressings of a former sight.
Our dates are brief, and therefore we admire
What thou dost foist upon us that is old,
And rather make them born to our desire
Than think that we before have heard them told.
Thy registers and thee I both defy,
Not wondering at the present nor the past,
For thy records and what we see doth lie,
Made more or less by thy continual haste.
This I do vow, and this shall ever be,
I will be true, despite thy scythe and thee.

CXXIV

If my dear love were but the child of state,
It might for Fortune's bastard be unfather'd,
As, subject to Time's love or to Time's hate,
'Weeds' among weeds are 'flowers' with flowers gather'd.
No, it was builded far from accident;
It suffers not in smiling pomp, nor falls
Under the blow of thralled discontent,
Whereto the inviting time our fashion calls:
It feres not policy, that heretic
Which works on leases of short-number'd hours,
But all alone stands hugely politic,
That it nor grows with heat nor drowns with showers.
To this I witness call the fools of time,
Which die for goodness, who have liv'd for crime.

CXXIII. 11. Perhaps *both* (for *doth*).
CXXIII. 12. *hast* Q.
CXXIV. 3–4. *As subject...hate, | Weeds among weeds, or flowers...* Q: punct., quot., and *are* Ed. ↓.
CXXIV. 7. *thrawed* sugg. Ed. ↓.
CXXIV. 9. *feares* Q: *feres* Ed. ↓. *Hereticke* (ital.) Q.
CXXIV. 13. *foles* Q: *fooles* 1640.

CXXV

WERE 'T aught to me I bore the canopy,
With my extern the outward honouring,
Or laid great bases for eternity
Which proves more short than waste or ruining?
Have I not seen dwellers on form and favour
Lose all, and more, by paying too much rent—
For compound sweet foregoing simple savour—
Pitiful thrivers, in their gazing spent?
No, let me be obsequious in thy heart,
And take thou my oblation, poor but free,
Which is not mix'd with seconds, knows no art
But mutual render, only me for thee.
Hence, thou suborn'd informer! a true soul
When most impeach'd stands least in thy control.

CXXVI

O THOU, my lovely boy, who in thy power
Dost hold Time's fickle glass his fickle hour;
Who hast by waning grown, and therein show'st
Thy lovers withering as thy sweet self grow'st;
If Nature, sovereign mistress over wrack,
As thou go'st onwards, still will pluck thee back,
She keeps thee to this purpose, that her skill
May Time disgrace and wretched minutes kill.
Yet fear her, O thou minion of her pleasure!
She may detain, but not still keep, her treasure:
Her audit, though delay'd, answer'd must be,
And her quietus is to render thee.

CXXV. 4. *prove* Gil. and vulg. ↓.
CXXV. 7. *For compound sweet: Forgoing...* Q: punct. Ed. (partly after Mal.). ↓.
CXXV. 13. *Informer* (ital.) Q.
CXXVI. Omitted 1640.
CXXVI. 2. *tickle glass* sugg. Kinnear: *brittle glass* W. B. Brown (*brickle* would be nearer). *sickle, hower* Q: *fickle hour* Cap. ↓.
CXXVI. 4. *lover's* Del.
CXXVI. 6. *goest* Q.
CXXVI. 8. *mynuit* Q: *minutes* Cap.
CXXVI. 11–12. *Audite* and *Quietus* in ital. Q.
[After 12 Q has two pairs of brackets, assuming a lost couplet. ↓.]

CXXVII

In the old age black was not counted fair,
Or, if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slander'd with a bastard shame:
For since each hand hath put on nature's power,
Fairing the foul with art's false borrow'd face,
Sweet beauty hath no name, no holy bower
But is profan'd, if not lives in disgrace.
Therefore my mistress' hairs are raven black,
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Slandering creation with a false esteem:
Yet so they mourn becoming of their woe
That every tongue says beauty should look so.

CXXVIII

How oft, when thou, my music, music play'st
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

CXXVII. 2. *weare* Q: *were* 1640.
CXXVII. 7–8. *...no holy boure, | But is prophan'd...* Q and vulg.: punct. Ed. ↓.
CXXVII. 8. *..., if not,...* 1640.
CXXVII. 9–10. *...my Mistersse eyes... | Her eyes...* Q: *...hairs...eyes* Walker: *...eyes...hairs* Cap.: *...brows...eyes* (or *...eyes...brow*) Staun.
CXXVIII. 1. *thy* (for *my*) 1640.
CXXVIII. 14. *their fingers* Q: *thy...* Gil.

CXXIX

THE expense of spirit in a waste of shame
Is lust in action; and, till action, lust
Is perjur'd, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoy'd, no sooner but despised straight,
Past reason hunted, and, no sooner had,
Past reason hated, as a swallow'd bait
On purpose laid to make the taker mad:
Mad in pursuit, and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof, and, prov'd, a very woe;
Before, a joy propos'd; behind, a dream.
All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell.

CXXX

MY mistress' eyes are nothing like 'the sun';
'Coral' is far more red than her lips' red:
If 'snow' be white, why then her breasts are dun;
If hairs be 'wires,' black wires grow on her head.
I have seen 'roses' damask'd red and white,
But no such roses see I in her cheeks;
And in some 'perfumes' is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That 'music' hath a far more pleasing sound:
I grant I never saw a 'goddess' go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

CXXIX. 9. *Made* Q: *Mad* Gil.
CXXIX. 10. *...and in quest, to have...* Q: punct. Cap.
CXXIX. 11. *...proud and very wo* Q: text Cap.
CXXIX. 14. *haven* 1640.
CXXX. 1–11. quot. marks Ed.
CXXX. 2. *lips* Q: *lips'* Cap.
CXXX. 5. *...Roses damaskt, red and white,* Q: punct. Ed. ↓.

CXXXI

THOU art as tyrannous, so as thou art,
As those whose beauties proudly make them cruel;
For well thou know'st to my dear-doting heart
Thou art the fairest and most precious jewel.
Yet, in good faith, some say that thee behold,
Thy face hath not the power to make love groan:
To say they err, I dare not be so bold,
Although I swear it to myself alone.
And, to be sure that is not false I swear,
A thousand groans, but thinking on thy face,
One on another's neck do witness bear
Thy 'black' is 'fairest' in my judgement's place.
In nothing art thou 'black' save in thy deeds,
And thence this slander, as I think, proceeds.

CXXXII

THINE eyes I love, and they, as pitying me,
Knowing thy heart torment me with disdain,
Have put on black, and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even
Doth half that glory to the sober west
As those two mourning eyes become thy face:
O, let it then as well beseem thy heart
To mourn for me, since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear Beauty herself is black,
And all they foul that thy complexion lack.

CXXXI. 3. *deare doting* Q: hyph. Del.
CXXXI. 12–13. quot. marks Ed.
CXXXII. 2. *torments* 1640. ↓.
CXXXII. 9. *morning* Q: *mourning* Gil.

CXXXIII

BESHREW that heart that makes my heart to groan
For that deep wound it gives my friend and me!
Is 't not enough to torture me alone,
But slave to slavery my sweet'st friend must be?
Me from myself thy cruel eye hath taken,
And my next self thou harder hast engrossed:
Of him, myself, and thee, I am forsaken—
A torment thrice threefold thus to be crossed.
Prison my heart in thy steel bosom's ward,
But then my friend's heart let my poor heart bail;
Whoe'er keeps me, let my heart be his guard;
Thou canst not then use rigour in my gaol:
And yet thou wilt; for I, being pent in thee,
Perforce am thine, and all that is in me.

CXXXIV

SO, now I have confess'd that he is thine
And I myself am mortgaged to thy will,
Myself I 'll forfeit, so that other mine
Thou wilt restore to be my comfort still:
But thou wilt not, nor he will not be free,
For thou art covetous, and he is kind;
He learn'd but surety-like to write for me
Under that bond that him as fast doth bind.
The statute of thy beauty thou wilt take,
Thou usurer, that put'st forth all to use,
And sue a friend came debtor for my sake;
So him I lose through my unkind abuse.
Him have I lost; thou hast both him and me:
He pays the whole, and yet am I not free.

CXXXIV. 3. Probably *my self*. ↓.
CXXXIV. 11. Perhaps *come*. ↓.
CXXXIV. 14. *I am* 1640.

CXXXV

WHOEVER hath her wish, thou hast thy 'Will,'
And 'Will' to boot, and 'Will' in overplus;
More than enough am I that vex thee still,
To thy sweet will making addition thus.
Wilt thou, whose will is large and spacious,
Not once vouchsafe to hide my will in thine?
Shall will in others seem right gracious,
And in my will no fair acceptance shine?
The sea, all water, yet receives rain still,
And in abundance addeth to his store;
So thou, being rich in 'Will,' add to thy 'Will'
One will of mine, to make thy large 'Will' more.
Let 'No' unkind no fair beseechers kill;
Think all but one, and me in that one 'Will.'

CXXXVI

IF thy soul check thee that I come so near,
Swear to thy blind soul that I was thy 'Will,'
And will, thy soul knows, is admitted there;
Thus far for love my love-suit, sweet, fulfil.
'Will' will fulfil the treasure of thy love,
Ay, fill it full with wills, and my will one.
In things of great receipt with ease we prove
Among a number one is reckon'd none:
Then in the number let me pass untold,
Though in thy store's account I one must be;
For nothing hold me, so it please thee hold
That nothing-me, a something sweet to thee:
Make but my name thy love, and love that still,
And then thou lov'st me, for my name is 'Will.'

CXXXV. 1, 2, 11, 14. *Will* (ital. in each instance) Q.
CXXXV. 13. *Let no unkinde, no faire...* Q: *Let no unkind 'No'...* Dow.: text Ed.
CXXXVI. 2, 5, 14. *Will* in italics Q.
CXXXVI. 6. *I fill* Q: *Ay, fill* Cap.
CXXXVI. 10. *stores* Q: *store's* Sew.
CXXXVI. 12. *nothing me* Q: hyph. Gil.

CXXXVII

THOU blind fool, love, what dost thou to mine eyes,
That they behold, and see not what they see?
They know what beauty is, see where it lies,
Yet what the best is take the worst to be.
If eyes, corrupt by over-partial looks,
Be anchor'd in the bay where all men ride,
Why of eyes' falsehood hast thou forged hooks
Whereto the judgement of my heart is tied?
Why should my heart think that a several plot
Which my heart knows the wide world's common place,
Or mine eyes, seeing this, say 'This is not,'
To put fair truth upon so foul a face?
In things right true my heart and eyes have err'd,
And to this false plague are they now transferr'd.

CXXXVIII

WHEN my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue:
On both sides thus is simple truth suppress'd.
But wherefore says she not she is unjust?
And wherefore say not I that I am old?
O, love's best habit is in seeming trust,
And age in love loves not to have years told:
Therefore I lie with her and she with me,
And in our faults by lies we flatter'd be.

CXXXVII. 11. ...*say this is not* Q: quot. Ed.

CXXXVIII. For readings of 1599 see notes.

CXXXVIII. 12. ...*t' have yeares told* Q.

CXXXIX

O CALL not me to justify the wrong
That thy unkindness lays upon my heart;
Wound me not with thine eye, but with thy tongue;
Use power with power, and slay me not by art.
Tell me thou lov'st elsewhere; but in my sight,
Dear heart, forbear to glance thine eye aside:
What need'st thou wound with cunning, when thy might
Is more than my o'er-press'd defence can bide?
Let me excuse thee: 'Ah, my love well knows
Her pretty looks have been mine enemies;
And therefore from my face she turns my foes,
That they elsewhere might dart their injuries.'
Yet do not so, but, since I am near slain,
Kill me outright with looks and rid my pain.

CXL

BE wise as thou art cruel; do not press
My tongue-tied patience with too much disdain,
Lest sorrow lend me words, and words express
The manner of my pity-wanting pain.
If I might teach thee wit, better it were,
Though not to love, yet, love, to tell me so;
As testy sick men, when their deaths be near,
No news but health from their physicians know;
For if I should despair, I should grow mad,
And in my madness might speak ill of thee:
Now this ill-wresting world is grown so bad,
Mad slanderers by mad ears believed be.
That I may not be so, nor thou belied,
Bear thine eyes straight, though thy proud heart go wide.

CXXXIX. 9. *Let me excuse thee ah my loue...* Q: quot. Ed.
CXXXIX. 10. *my* (for *mine*) 1640.
CXL. 4. *pittie wanting* Q: hyph. Gil.
CXL. 5. *weare* Q: *were* 1640.
CXL. 11. *ill wresting* Q: hyph. Lin.
CXL. 13. *be lyde* Q: *be-lide* 1640: *belied* Gil.

CXLI

In faith, I do not love thee with mine eyes,
For they in thee a thousand errors note;
But 'tis my heart that loves what they despise,
Who, in despite of view, is pleas'd to dote;
Nor are mine ears with thy tongue's tune delighted;
Nor tender feeling to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with thee alone:
But my five wits nor my five senses can
Dissuade one foolish heart from serving thee,
Who leaves unsway'd the likeness of a man,
Thy proud heart's slave and vassal wretch to be:
Only my plague thus far I count my gain,
That she that makes me sin awards me pain.

CXLII

Love is my sin, and thy dear virtue hate,
Hate of my 'sin,' grounded on 'sinful' loving:
O, but with mine compare thou thine own state,
And thou shalt find it merits not reproving,
Or, if it do, not from those lips of thine,
That have profan'd their scarlet ornaments
And seal'd false bonds of love as oft as mine
Robb'd others' beds' revenues of their rents.
Be it lawful I love thee, as thou lov'st those
Whom thine eyes woo as mine importune thee:
Root pity in thy heart, that, when it grows,
Thy pity may deserve to pitied be.
If thou dost seek to have what thou dost hide,
By self-example mayst thou be denied.

CXLI. 14. Perhaps *my pain.*
CXLII. 1. *my* (for *thy*) 1640.
CXLII. 2. quot. Ed.
CXLII. 7. ...*as mine,* Q and some editt.
CXLII. 14. *selfe example* Q: hyph. Gil.

CXLIII

Lo, as a careful housewife runs to catch
One of her feather'd creatures broke away,
Sets down her babe, and makes all swift dispatch
In pursuit of the thing she would have stay;
Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent
To follow that which flies before her face,
Not prizing her poor infant's discontent:
So runn'st thou after that which flies from thee,
Whilst I, thy babe, chase thee afar behind;
But if thou catch thy hope, turn back to me,
And play the mother's part, kiss me, be kind:
So will I pray that thou mayst have thy 'Will,'
If thou turn back and my loud crying still.

CXLIV

Two loves I have, of comfort and despair,
Which, like two spirits, do suggest me still:
The better angel is a man right fair,
The worser spirit a woman colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my angel be turn'd fiend,
Suspect I may, yet not directly tell;
But being both from me, both to each friend,
I guess one angel in another's hell:
Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out.

CXLIII. 13. *thy Will* (ital.) Q.
CXLIV. For readings of 1599 see notes.
CXLIV. 2. *sugiest* Q: *suggest* 1640.
CXLIV. 9. *finde* Q: *feend* 1640.

CXLV

THOSE lips that Love's own hand did make
Breathed forth the sound that said 'I hate'
To me that languish'd for her sake:
But when she saw my woeful state,
Straight in her heart did mercy come,
Chiding that tongue that ever sweet
Was us'd in giving gentle doom,
And taught it thus anew to greet:
'I hate' she alter'd with an end,
That follow'd it as gentle day
Doth follow night, who, like a fiend,
From heaven to hell is flown away;
'I hate' from hate away she threw,
And saved my life, saying 'not you.'

CXLVI

POOR soul, the centre of my sinful earth,
†[My sinful earth] these rebel powers that thee array†,
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay?
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? is this thy body's end?
Then, soul, live thou upon thy servant's loss,
And let that pine to aggravate thy store;
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more:
So shalt thou feed on Death, that feeds on men,
And, Death once dead, there 's no more dying then.

CXLV. 2. *...said I hate* Q: quot. Mal.
CXLV. 7. *dome* Q: *doome* 1640.
CXLV. 9. *I hate she alterd* Q: quot. Gil.
CXLV. 14. *saying not you* Q: quot. Gil.
CXLVI. 1–2. Many emendations have been proposed, e.g. *Thrall to these...* (Kinnear), *Starv'd by...* (St.), *Press'd by...* (Dow.). Perhaps *'Wray'd by...*. But see Note.
CXLVI. 2. *aray* 1640.
CXLVI. 4. *in* (for *so*) 1640.

CXLVII

My love is as a fever, longing still
For that which longer nurseth the disease,
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And frantic-mad with evermore unrest;
My thoughts and my discourse as madmen's are,
At random from the truth vainly express'd;
For I have sworn thee fair and thought thee bright,
Who art as black as hell, as dark as night.

CXLVIII

O me, what eyes hath love put in my head,
Which have no correspondence with true sight!
Or, if they have, where is my judgement fled,
That censures falsely what they see aright?
If that be fair whereon my false eyes dote,
What means the world to say it is not so?
If it be not, then love doth well denote
Love's eye is not so true as all men's 'No.'
How can it—O, how can love's eye be true,
That is so vex'd with watching and with tears?
No marvel then, though I mistake my view;
The sun itself sees not till heaven clears.
O cunning love! with tears thou keep'st me blind,
Lest eyes well-seeing thy foul faults should find.

CXLVII. 10. *frantick madde* Q: hyph. Mal.
CXLVII. 12. *randon* Q.
CXLVIII. 8. *...as all men's: no,* Q: text Globe ed.
CXLVIII. 9. *How can it? O...* Q: punct. Ed.

CXLIX

CANST thou, O cruel! say I love thee not,
When I against myself with thee partake?
Do I not think on thee, when I forgot
Am of myself, all-tyrant, for thy sake?
Who hateth thee that I do call my friend?
On whom frown'st thou that I do fawn upon?
Nay, if thou lowr'st on me, do I not spend
Revenge upon myself with present moan?
What merit do I in myself respect,
That is so proud thy service to despise,
When all my best doth worship thy defect,
Commanded by the motion of thine eyes?
But, love, hate on, for now I know thy mind;
Those that can see thou lov'st, and I am blind.

CL

O, FROM what power hast thou this powerful might
With insufficiency my heart to sway,
To make me give the lie to my true sight
And swear that brightness doth not grace the day?
Whence hast thou this becoming of things ill,
That in the very refuse of thy deeds
There is such strength and warrantise of skill
That, in my mind, thy worst all best exceeds:
Who taught thee how to make me love thee more
The more I hear and see just cause of hate?
O, though I love what others do abhor,
With others thou shouldst not abhor my state:
If thy unworthiness rais'd love in me,
More worthy I to be belov'd of thee.

CXLIX. 4. *all tirant* Q: hyph. Hazlitt.

CLI

LOVE is too young to know what conscience is;
Yet who knows not conscience is born of love?
Then, gentle cheater, urge not my amiss,
Lest guilty of my faults thy sweet self prove:
For, thou betraying me, I do betray
My nobler part to my gross body's treason;
My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,
But rising at thy name doth point out thee
As his triumphant prize. Proud of this pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.
No want of conscience hold it that I call
Her 'love' for whose dear love I rise and fall.

CLII

IN loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing,
In act thy bed-vow broke, and new faith torn
In vowing new hate after new love bearing.
But why of two oaths' breach do I accuse thee,
When I break twenty? I am perjur'd most;
For all my vows are oaths but to misuse thee,
And all my honest faith in thee is lost:
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy;
And, to enlighten thee, gave eyes to blindness,
Or made them swear against the thing they see;
For I have sworn thee fair; more perjur'd I,
To swear against the truth so foul a lie!

CLI. 14. *Her loue* Q. CLII. 13. *eye* Q: *I* Sew.

CLIII

CUPID laid by his brand and fell asleep:
A maid of Dian's this advantage found,
And his love-kindling fire did quickly steep
In a cold valley-fountain of that ground;
Which borrow'd from this holy fire of Love
A dateless-lively heat, still to endure,
And grew a seething bath, which yet men prove
Against strong maladies a sovereign cure.
But at my mistress' eye Love's brand new-fir'd,
The boy for trial needs would touch my breast;
I, sick withal, the help of bath desir'd,
And thither hied, a sad distemper'd guest,
But found no cure: the bath for my help lies
Where Cupid got new fire—my mistress' eyes.

CLIV

THE little Love-god, lying once asleep,
Laid by his side his heart-inflaming brand,
Whilst many nymphs that vow'd chaste life to keep
Came tripping by; but in her maiden hand
The fairest votary took up that fire
Which many legions of true hearts had warm'd,
And so the general of hot desire
Was, sleeping, by a virgin hand disarm'd.
This brand she quenched in a cool well by,
Which from Love's fire took heat perpetual,
Growing a bath and healthful remedy
For men diseas'd; but I, my mistress' thrall,
Came there for cure, and this by that I prove,
Love's fire heats water, water cools not love.

CLIII. 1–2, 14. *Cupid, Dyans,* and *Cupid* in italics Q.
CLIII. 6. *dateless lively* Q: hyph. Staun.
CLIII. 8. *strang* Q: *strange* 1640: *strong* Ed. ↓.
CLIII. 14. *eye* Q: *eyes* 1640.

COMMENTARY

I

1. CREATURES: created things in general (and so including the 'rose'): cf. 113. 10.

2. BEAUTY'S ROSE. Not the rose in the cheek of beauty, but the choicest flower of Beauty (personified: Introd. xi), the embodiment and symbol of perfection: cf. 109. 14, *Haml.* 3. 1. 160 'the expectancy and rose of the fair state,' Dunbar *Gold. Targe* 253 'O reverend Chaucer, rose of rhetors all!' [For the italicised *Rose* of the Qto see Introd. xii (4).]

4. BEAR HIS MEMORY = either (1) carry on, or (2) sustain (play) the part of, its record (122. 2, cf. 63. 11, 81. 3).

5. CONTRACTED: affianced (or wedded); cf. 56. 10, 1 *Hen. IV.* 4. 2. 17 'contracted bachelors, such as had been ask'd twice on the banns,' *W. T.* 4. 4. 401 'contract us 'fore these witnesses,' *Haml.* 3. 4. 46 'contraction' (=marriage). For the thought cf. *V. A.* 157 'Is thine own heart to thine own face affected?' [Not=limited, with sympathies (or outcome) restricted to....] The 'bright eyes' should be those of a wife, not 'thine own.'

6. FEED'ST...FUEL. The interpretation of 'light's flame' as his *sight* does not fit the next line. The 'light' is that which he sheds, the radiant beauty of his eyes, which is meanwhile eating up itself (l. 14, cf. 2. 8) by gazing solely on itself. He should keep it in existence ('feed its flame') by procreation. This is the text throughout the first sequence (cf. e.g. 4. 1–2).

SELF-SUBSTANTIAL: of self (=its own, 68. 1) substance. For the notion cf. *Tam. Sh.* 2. 1. 132 'And where two raging fires meet together, / They do consume the thing that feeds their fury.'

7. MAKING A FAMINE, etc.: i.e. by so eating up your own beauty you are creating a dearth of beauty, whereas you might beget an abundance of it.

9. FRESH combines the senses (1) young and new (104. 8), and (2) blooming in health and beauty: *Tam. Sh.* 4. 4. 29 'Hast thou beheld a fresher gentlewoman?' and e.g. Chaucer's 'fressche flowres,' or 'fresh as a rose is she.' For the line cf. Spenser *Proth.* 'Ye gentle birds, the world's fair ornament!'

10. ONLY: the one above all others, chief (Lat. *unus, unicus*); cf. 48. 7 and see Introd. iii. § 4. So 1 *Hen. IV.* 2. 4. 83 'Your brown bastard is your only drink.' The actual sense is 'one-ly': *Euph.* p. 456 (Arb.) 'the living God is onely the English God.'

GAUDY contains none of the modern depreciatory sense. A 'gaud' is a jewel or bright ornament; a 'gaudy-shop' was a shop for finery, cf. *L. L. L.* 5. 2. 812 'nip not the gaudy blossoms of your love,' Milton *Nat. Ode* 'Nature in awe to Him / Had doff'd her gaudy trim.'

11. BURIEST THY CONTENT: make yourself the tomb (3. 7–8) of all that you contain (in charms and power of reproduction). The singular (=contents) is not rare: cf. *T. C.* 1. 2. 294 'Though my heart's content firm love doth bear, / Nothing of that shall from mine eyes appear.' For a similar thought cf. *V. A.* 130 'Beauty within itself should not be wasted,' *ibid.* 166. [The interpretation of 'content'

as 'satisfaction,' i.e. limitation of your desires and interests, is quite away from the notion intended in 'buriest.']

12. TENDER: viz. in years and gentleness, whereas 'churls' (=surly grudgers) are presumed to be crabbed with age. For the verbal paradox cf. 4. 5 'beauteous niggard,' *R. J.* 3. 2. 75 'Beautiful tyrant, fiend angelical!' See Introd. ix. § 11.

MAK'ST WASTE IN NIGGARDING: i.e. while grudging to bestow your beauty on others, you are actually squandering it by bringing it to an end: cf. 4. 7 'profitless usurer.'

13. THIS GLUTTON: either (1) a glutton of this kind (described in the next line), or (2) this glutton that you are showing yourself to be.

14. TO EAT = in thus eating; cf. 66. 14.

THE WORLD'S DUE: cf. *V. A.* 171 'By law of nature thou art bound to breed.'

BY THE GRAVE, etc.: i.e. not only by allowing the *grave* ultimately to devour it, but also by thus devouring it yourself.

II

1. FORTY: merely a typical number: cf. 1 *Hen. VI.* 1. 3. 91 'I myself fight but once in forty year.' [Not 'when forty *more* winters....'] For forty as aged see Introd. i. § 6.

2. DIG...TRENCHES...FIELD: keeping up the military metaphor. The trenches are wrinkles: *Tit. And.* 5. 2. 23 'Witness these trenches made by grief and care.'

3. PROUD: not primarily 'in which you pride yourself,' but with the frequent sense of 'pride' as brilliant attire: 25. 7, 52. 12, Spenser *F. Q.* 1. 1. 7 'lofty trees yclad in summer's pride.'

LIVERY: simply = dress: *M. N. D.* 2. 1. 113, Milton *P. L.* 4. 599.

GAZ'D ON: *Cor.* 1. 3. 8 'when youth with comeliness plucked all gaze his way,' cf. 96. 11 'gazers,' 125. 8. N.E.D. quotes Langley (1546) 'outward apparel... which is rather a glorious (i.e. showy) gaze than any godly edifying.'

4. WEED: garment; cf. 'widow's weeds.'

6. LUSTY: combines the senses (1) full of luxuriant vigour, (2) handsome, gay. For the latter cf. Drayton *Odes* 10. 7 'Long since the summer laid / Her lusty bravery down,' Fletcher *Faith. Shepherdess* 1. 1 'every shepherd's boy / Puts on his lusty green.' So 5. 7.

7. WITHIN...EYES. His eyes (the chief seat of beauty) will then be sunk deep in their sockets, and in them will be buried the beauty which ought to have been left visible in his child. Cf. *V. A.* 1128 'Where, lo, two lamps burnt out in darkness lies.'

8. AN ALL-EATING SHAME = a shameful confession of utter greediness. For such condensed expression see Introd. ix. § 14. So the next words, and e.g. *Rich. II.* 1. 3. 241 'A partial slander sought I to avoid' (=the reproach of partiality). The shame lies in eating up, all alone, what was 'the *world's*' due (1. 13–14).

THRIFTLESS PRAISE = would be to praise yourself for thriftlessness; cf. 9. 9 'an unthrift.' [Not = a praising of yourself which would bring you no profit.]

9. DESERV'D = would have deserved. USE is stressed = If you had invested it to profit (cf. 6. 5, *V. A.* 769 'gold that's put to use more gold begets'), keeping

up the notion of 'treasure' (l. 6) and 'thriftless.' There may be an allusion to the N.T. parable of the talents.

11. SUM MY COUNT: sum up, and render, a satisfying account of my stewardship. His 'audit' (4. 12) to the world would show, in the shape of his child, that he had made no misuse of his 'treasure.' Cf. 2 *Hen. IV.* 1. 1. 167 'summ'd the accompt of chance,' and, in connection with stewardship, *Macb.* 1. 6. 26.

MAKE MY OLD EXCUSE = will defend me from accusation when I am old, i.e. I can then successfully plead that I have not been guilty of waste. Introd. ix. § 14. [Not 'will be my apology for my condition when aged.']

12. PROVING belongs to 'thou,' not to 'child,' since the words are not part of the quotation (otherwise 'thine' should be 'mine'). = You could answer... proving that *his* beauty, being that of your heir, was once *yours* (and that therefore yours is still forthcoming).

BY SUCCESSION: a legal phrase; cf. 127. 3 'successive heir.'

14. AND SEE, etc. For the double antithesis see Introd. ix. § 10.

III

3. FRESH REPAIR...RENEWEST. There is no real pleonasm. FRESH REPAIR = state of repair (i.e. sound condition; cf. *K. J.* 3. 4. 113) which it had when new and handsome (1. 9).

4. BEGUILE: defraud. His beauty is 'the world's due' (1. 14). Cf. *T. G. V.* 5. 4. 27 'Thou hast beguil'd my hopes.'

UNBLESS: deprive of a blessing (which she might have enjoyed by becoming the mother of your child: cf. 16. 6–7).

5. UNEAR'D: unploughed. Cf. 'to ear the ground,' and, for the metaphor, 16. 6–7, *A. C.* 2. 2. 233 'he plough'd her and she cropp'd.' In Greek poetry the figure is frequent (Aesch. *S. C. T.* 254, Soph. *Ant.* 569, etc.).

6. HUSBANDRY: cultivation (as by a farmer); *M. M.* 1. 4. 43 'her plenteous womb / Expresseth his full tilth and husbandry,' Ascham *Tox.* 1. 93 (Arb.) 'a good ground...well husbanded bringeth out great plenty of well-eared corn.' The word also denotes profitable management (cf. 13. 10). Meanwhile there is doubtless a play upon the other sense of 'husband.'

7. FOND: foolish; *Euph.* p. 241 'he that is young thinketh the old man fond.' The sense is: It is sheer foolishness for a man to love himself (as you do, in selfishly 'niggarding' all your beauty) and yet resolve to let that self perish.

WILL: is minded to.

7–8. TOMB OF HIS SELF-LOVE: a strained expression for 'the tomb of that self which loves nothing but itself.' Cf. *V. A.* 757 'What is thy body but a swallowing grave, / Seeking to bury that posterity / Which by the rights of time thou needst must have?'

8. TO STOP: in stopping; 1. 14. Cf. Sidney (*Arc.*) 'If thus thou murder thy posterity, / Thy very being thou hast not deserved.'

9. THY MOTHER'S GLASS: i.e. if she looks at you, she sees herself reflected as she was. The mother was evidently alive, but there is no implication that the

father wasdead (Introd. iii. § 9). With the thought cf. *Lucr.* 1758 'Poor broken glass, I often did behold / In thy sweet semblance my old age new born.'

10. APRIL: the typical month of young spring; 21. 7, 98. 2, *A. C.* 3. 2. 43 'The April's in her eyes, it is love's spring.'

PRIME: spring or early summer; cf. Ital. *primavera* and 70. 8, 97. 7.

11. THROUGH WINDOWS OF THINE AGE. The child itself cannot be called 'windows' in the sense of a mirror, and 'through' is not 'in.' The man's own exterior in age is a kind of lattice, through and behind which (thanks to the reminder from his child) he can see his own 'golden time.' In Shakespeare's day 'windows' did not connote clear transparent glass, nor necessarily anything more than a lattice; they enclosed things while allowing them to be partly visible. The man will see his former self 'through a glass darkly.' Cf. *A Lover's Complaint* 14 'Some beauty peep'd through lattice of sear'd age.' [The windows of his age are not his eyes; 'despite of wrinkles' would have no point.]

12. GOLDEN TIME: 2 *Hen. IV.* 5. 3. 100 'lucky joys and golden times.'

13. = If your purpose in life is to avoid being remembered.

14. IMAGE: likeness (Lat. *imago*); 31. 13, 59. 7. There is a play upon the senses (1) reflection in a glass, (2) reproduction in a child. With the latter cf. *Rich. III.* 2. 2. 50 'I have bewept a worthy husband's death, / And liv'd with looking on his images.' With the whole cf. *V. A.* 173 'And so in spite of death thou dost survive, / In that thy likeness still is left alive.'

IV

1. UNTHRIFTY: i.e. which makes no provision for its continuance.

SPEND = use up (as regularly in the Sonnets: cf. 76. 12, 80. 3).

2. THY BEAUTY'S LEGACY: either the beauty which he should bequeath, or that which has been bequeathed to him.

3. BEQUEST: an endowment entrusted. 'Bequeath' sometimes simply = entrust, bestow: cf. *K. J.* 1. 1. 149 'Wilt thou... / Bequeath thy land to him, and follow me?' According to N.E.D. to 'bequeath' is to 'make a formal assignation (of property) to anyone, so as to pass to him (*a*) at once, or (*b*) at death.' For the thought commentators quote *M. M.* 1. 1. 36 sqq., Milton *Com.* 679 sqq., and Sidney *Arc.* 'Beauty is a gift which those on whomsoever the heavens have bestowed it are without question bound to use it for the noble purpose for which it was created.' Verity cites Lucretius *Vitaque mancipio nulli datur, omnibus usu.*

4. FRANK: generous; *K. L.* 3. 4. 20, etc.

FREE: the same as 'frank'; Bible 2 *Chron.* 29. 31 'as many as were of a free heart,' and our 'he is very free with his money.' For the grammar (= 'to those *who* are free') cf. *T. G. V.* 4. 4. 73 'She lov'd me well deliver'd it to me,' Beaumont *West. Abbey* 'Here they lie had wealth and lands.'

5. BEAUTEOUS NIGGARD: cf. 1. 12.

7–8. Explained by 9–10.

7. PROFITLESS: in not investing his capital of beauty so as both to retain it and derive interest from it. USURER practically = miser ('niggard'); he grudges to give or lend: cf. 134. 10.

USE. Not here 'invest' (since he does nothing of the kind), but = have the use of (9. 12), or use up. There is a stressed play upon the words.

8. SUM OF SUMS. Each endowment is a 'sum,' and he possesses a large 'sum' of them combined.

CANST NOT LIVE. A miser stints himself of the means of 'living' in any proper sense. This 'niggard' deprives himself of 'life' as continued in his children. CANST NOT = do not know how to....

9–10. HAVING TRAFFIC, etc. He lends all his fund of beauty to himself only, and so robs himself of himself, i.e. of both all that he amounts to and the interest which should accrue to him in a child.

10. DECEIVE: cheat; Spenser *F. Q.* 1. 8. 364 'deceived of their due.' N.E.D. quotes (1525) 'his widow Edith deceived a draper of a new gown.'

11–12. THEN HOW, etc. The usual punctuation creates a confusion between 'Then how can you give an acceptable audit?' and 'Then what acceptable audit can you give?' But l. 11 is a complete question in itself: cf. *R. J.* 4. 3. 30 'How if, when I am laid into the tomb, / I wake before the time?'

12. AUDIT: 2. 11, 126. 11–12.

13. UNUS'D: uninvested; 2. 9. TOMB'D WITH THEE: cf. *V. A.* 1080 'True-sweet beauty liv'd and died with him.'

14. TH' EXECUTOR: i.e. the executor whose function *ought* to be required. The beauty 'used' becomes a child, and so the estate of beauty remains and is carried on by that child as executor.

V

1. HOURS: not those before birth, but those during which he grew to full perfection. HOURS is frequently a disyllable and written as HOWERS.

GENTLE: both 'gentle' (kindly) in itself (as opposed to the cruel work of 'tyrants') and also productive of a 'gentle' (= refined, *gentil*) result in his person. For the latter sense cf. 79. 2, 100. 6, 113. 9.

2. LOVELY GAZE: lovely object to be gazed at. Similarly *V. A.* 1037 'at his bloody view' (= at the sight of him bleeding), and inf. 7. 3. For 'gaze' see 2. 3, *Macb.* 5. 8. 24 'the show and gaze o' the time,' Milton *S. A.* 34 'made of my enemies the scorn and gaze.'

DWELL: linger; 55. 14, 89. 10.

3. TYRANTS. The regular implication is that of merciless cruelty: 16. 2, 115. 9. 131. 1, *Oth.* 3. 3. 448 'tyrannous hate,' *Much Ado* 1. 1. 170 'a professed tyrant to their sex.' The thought of ll. 1–4 is that of 9. 8.

4. UNFAIR: unbeautify; cf. 'fairing' 127. 6.

WHICH FAIRLY, etc. = which, while in its fair state, excels. For such adverbs see Introd. ix. § 14. So 'youngly' = 'when young' (11. 3) and (most probably) Hamlet's 'He took my father grossly, full of bread.'

6. CONFOUNDS: ruins, destroys; 8. 7, 60. 8, etc.

7. LUSTY: 2. 6.

8. O'ERSNOW'D: with allusion to white hair.

9. SUMMER'S DISTILLATION: distilled essence of summer. *M. N. D.* 1. 1. 76 'But earthly happier is the rose distill'd / Than that which, withering on the virgin thorn, / Grows, lives, and dies in single blessedness,' *Euph.* p. 91.

10. A LIQUID PRISONER, etc.: it is a peculiar prisoner, being liquid, and confined in a prison of glass instead of stone. Cf. Sidney *Arc.* 3. 5 'Have you ever seen a pure rose-water kept in a crystal glass?...How sweet it smells while the beautiful glass imprisons it!'

11. EFFECT: substantial outcome (Lat. *effectum*). So 'substance' in l. 14. Cf. 36. 7, 85. 14, *T. G. V.* 1. 1. 49 'Losing his verdure even in the prime, / And all the fair effects of future hopes.'

BEREFT: carried off, reaved away; *Lucr.* 835. N.E.D. quotes Bayne (1617) 'When the blessings of this life are bereaved.'

12. NOR IT, etc. A grammarless clause, though readily intelligible. = Neither it, nor the remembrance of it, being left. REMEMBRANCE may = reminder (120. 9).

13. THOUGH THEY, etc.: i.e. though they (must) come to their winter in due time.

14. LEESE: lose. A verb frequent till the 17th century. [While 'lose' = O.E. *losian*, 'leese' = O.E. *liesan*.]

SHOW: both antithetic to 'substance' and also denoting brilliance.

VI

1. RAGGED: both rough in itself (cf. 'ragged rock'), and also producing raggedness.

3. MAKE SWEET SOME VIAL: distil the essence of yourself into some vial (i.e. the child embodying his beauty, not the future mother).

TREASURE: enrich.

4. BEAUTY'S TREASURE: not merely = the rich amount of beauty which you possess. The beloved is so beautiful that in him is actually contained the treasure of Beauty (personified: 1. 2). He is her special 'store' (67. 11–14, 14. 14). The emphasis implied by the repetition of 'treasure' supports this interpretation.

SELF-KILL'D: i.e. if it does not perpetuate itself.

5 sqq. THAT USE, etc. By marriage and procreation he lends himself to the future mother, who is happy to pay back the loan in the shape of his child. The case would be 'ten times happier' still if she paid at the rate of 'ten for one,' i.e. if she had ten children.

USE: (legitimate) putting out of money; cf. 2. 9, *Much Ado* 2. 1. 272 'Indeed, my lord, he lent it (viz. his heart) me a while, and I gave him use for it, a double for his single one.'

FORBIDDEN. Legislation as to usury fluctuated between the reigns of Henry VIII and Elizabeth; by 39 Eliz. § 18 it was allowed to be a necessary part of profitable business (Knox Pooler).

6. HAPPIES: makes happy; cf. 'fairing' (127. 6), 'famoused' (25. 9) The

verb was not confined to Shakespeare; v. N.E.D. So 'sadded' = saddened (Sid. *A. S.* 87).

PAY: pay for; *Haml.* 3. 2. 84 'pay the theft.'

7. THAT'S FOR, etc. = that is to say, by this 'use' which 'happies' I mean that you should lend *yourself* at interest and make the investment 'breed' at the rate of a hundred per cent. For BREED cf. *M. V.* 1. 3. 132 'For when did friendship take / A breed of barren metal of his friend?' So the Greek for 'interest' (τόκος) simply = 'breed.'

8. OR, TEN TIMES, etc. The construction is loose. 'Happier' may refer (1) to the person 'happied,' i.e. *she* would be ten times happier if it came to paying ten for one; or, more naturally, (2) to the state of things, i.e. it would be happier for all concerned.

9. TEN TIMES THYSELF, etc. Not 'ten times yourself would be a happier state of things than the existence of only you.' This has been already said. Here 'thyself' is the gram. subject: 'You yourself (also) were ten times happier, if....' HAPPIER = more fortunate: cf. *T. G. V.* 1. 1. 14 'Wish me partaker in thy happiness, / When thou dost meet good hap.'

10. IF TEN OF THINE, etc.: if ten children of yours served as ten reproductions of you. [Not 'if each of ten produced ten.']

11–12. The efforts of Death would be vain if, when you *died*, you still *lived* in your posterity: cf. *V. A.* 173 'And so in spite of death thou dost survive, / In that thy likeness still is left alive.'

SHOULDST: not 'were to' but 'had to (in due time)'; 11. 7, 70. 14, etc., and Macbeth's 'She should have died hereafter.'

12. LEAVING: belongs to 'Death' (as 'thee' shows), not to 'thou.'

14. DEATH'S CONQUEST. At first sight 'conquest' would appear to mean 'victory': cf. *R. J.* 5. 2. 92 'Death... / Hath had no power yet upon thy beauty: / Thou art not conquer'd,' and 'O Grave, where is thy victory?' But the next words indicate the sufficiently frequent sense (known to Scottish law) of property acquired in possession (see N.E.D. and cf. 46. 2, 74. 11). For a wider use N.E.D. quotes James I 'How happy I think myself by the conquest of so faithful a counsellor.'

WORMS: i.e. and not a child.

VII

1. GRACIOUS. While 'gracious' very often = beautiful or charming (*grazioso*), as in 62. 5, or = auspicious (*W. T.* 3. 1. 22), there is here a reference to the 'sovereign' sun (cf. l. 4 and 33. 2), who is 'His Grace the King' or 'His Gracious Majesty.'

2. BURNING: resplendent; *A. C.* 2. 2. 197 'The barge she sat in, like a burnish'd throne, / Burn'd on the water.' So 'a burning and a shining light.'

UNDER EYE: combines the senses (1) eye in the world beneath, and (2) eye of his subjects. For the adjective cf. *K. L.* 2. 2. 170 'this under globe,' *T. of A.* 1. 1. 44 'this beneath world.'

3. NEW-APPEARING: not merely appearing anew, but appearing in newness and freshness; cf. *Rich. III.* 4. 4. 10 'My unblown flowers, new-appearing sweets.' With HIS...SIGHT cf. 5. 2.

4. SERVING: paying worship (as in 'Divine Service'). N.E.D. cites Kendall (1577) 'First served on knees the majesty divine.' Cf. *R. J.* 1. 1. 125 'the worshipp'd sun.'

WITH LOOKS. There are various ways of manifesting homage. One is 'with looks,' i.e. by turning respectful eyes upon the sovereign. For 'looks' as expressing sentiments cf. 93. 11, 139. 10, 14, *Haml.* 4. 7. 11 'The queen his mother lives almost by his looks.'

5. HAVING CLIMB'D, etc.: *R. J.* 2. 5. 9 'Now is the sun upon the highmost hill / Of this day's journey.'

STEEP-UP. So 'steep-down' *Oth.* 5. 8. 250.

6. HIS = its (viz. strong youth's); i.e. resembling youth, which once was strong, when it reaches middle age. [Not = resembling, when he (the sun) is at his noon, strong youth.]

7. YET: not = nevertheless; he is beautiful 'yet.' LOOKS: of l. 4.

8. ATTENDING: with dutiful service; cf. 66. 12.

9. PITCH. Though specially used of the highest point in the soaring of a hawk, the word has a wider application: Milton *P. L.* 2. 772 'Down they fell, / Driven headlong from the pitch of heaven.'

CAR: the chariot traditionally assigned to the Sun-God. Here = team.

10. LIKE FEEBLE AGE. According to Longinus a Greek poet had called evening 'the old age of the sun': cf. *K. J.* 5. 4. 55 'the old, feeble, and day-wearied sun.'

REELETH: staggers; *R. J.* 2. 3. 3 'And flecked darkness like a drunkard reels / From forth day's path and Titan's fiery wheels' (imitated by Drummond).

11. FORE: previously. [O.E. *fore*; not aphetic for *before* or *afore*.] DUTEOUS: as vassals (26. 4). CONVERTED: turned in another direction.

11–12. The lines, perhaps hardly true for Shakespeare's day, repeat an old superstitious tradition; cf. North's *Plutarch* (*Pompey*) 'told him frankly how men did honour the rising, not the setting sun,' *T. of A.* 1. 2. 150 'Men shut their doors against a setting sun.'

12. LOW TRACT: path in the lower region of the sky. 'Tract' often = 'track.'

13. THYSELF OUTGOING: outgoing yourself; declining from what you were. Not that the beloved is as yet declining, but the time must come.

14. UNLESS, etc. Only a son can renew his likeness and so keep him living still young. The sense is made clearer in Sonnets 10, 12, 13.

VIII

1. MUSIC TO HEAR: you whose voice is music to listen to.

HEAR'ST...SADLY. Most naturally to be taken, not of some special occasion, but (cf. l. 6) of his general attitude. SADLY need not in itself imply more than in a 'settled' way, i.e. without lively interest, but 'annoy' and 'offend' point to something more pronounced. Differently *M. V.* 5. 1. 69 'I am never merry when I hear sweet music.' The poet would here have to qualify the statement (*M. V.*) as to the man who is not moved with concord of sweet sounds.

2. SWEETS WITH SWEETS, etc.: i.e. you, who diffuse such sweetness and joy, should have no antipathy to so sweet and joyous a thing as music.

3–4. WHY LOV'ST THOU, etc.: i.e. Music is part of yourself (l. 1), and we therefore have this paradox, that either, while you *love* music—otherwise why should you make such use of it in your own voice?—you do not *welcome* it (from others), or else you give it room in yourself (as part of you) though it *offends* you. There is the usual play upon a repeated word (see Introd. ix. § 11): the first RECEIV'ST = welcome, the second = take in, find room for (see 122. 12).

ANNOY: *Rich. III.* 5. 3. 156 'Good angels guard thee from the boar's annoy.'

5–6. For the apparent pleonasm see Introd. ix. § 15.

7. CONFOUNDS = confoundest; cf. 'fleets' (19. 5), 'goes' (*A. C.* 1. 3. 103). Drummond has 'Fair King, who all preserves,' and Constable 'Diaphenia like the spreading roses, / That in thy sweets all sweets encloses.' For CONFOUND cf. 5. 6.

8. IN SINGLENESS, etc. The life of the beloved should be a harmony of several parts; he should not be 'single,' but father and husband as well. There is play upon (1) the unmarried man, (2) the single string. Massey quotes Sidney (*Arc.*) 'And is a solitary life as good as this? Then can one string make as good music as a consort.'

PARTS...BEAR: cf. *W. T.* 4. 4. 299 'We both can sing it; if thou'lt bear a part, thou shalt hear; 'tis in three parts.'

9 sq. = Mark how, one string being sweet husband to another, each strikes in each.... [The usual punctuation creates a confusion; 'one string' cannot strike 'each in each.']

10. STRIKES IN. A string 'strikes' a note, but 'strike in' = join in agreement; Addison *Spect.* 415 'Everything that is majestic...strikes in with the natural greatness of the soul.'

11. RESEMBLING SIRE, etc.: as bass, treble, alto. Despite the nominative actually used, it is the various strings which 'resemble.'

12. ONE...NOTE. The notion is not that of unison, but 'note' = tune, melody; Jonson *Cynth. Rev.* 4. 1 'I made this ditty and the note to it.'

13. WHOSE. The antecedent is the strings, or rather the blended 'note.'

BEING MANY, etc.: i.e. there are really as many songs as there are strings heard, but the blending makes them appear one.

14. "THOU, SINGLE, etc.": 'thou, if single, wilt amount to nothing.' Apart from the notion that he will pass away and leave nothing behind, there is a reference to the saying that 'one is no number' (found in Marlowe's *Hero and Leander*); cf. 136. 8, Drummond *Kisses Desired* 'poor one no number is.' Early mention of the notion is cited from Macrobius (*Comm. Somn. Scip.* 2. 2) *monas numerus esse non dicitur, sed origo numerorum.*

IX

4. MAKELESS: mateless [O.E. *gemacca* = mate, companion]; Spenser *F. Q.* 3. 11. 2 'That was as true in love as turtle to her make,' Sidney *Arc.* 1 'Like a widow having lost her make.'

5. STILL: continually.

6. NO FORM OF THEE: no child embodying you. A FORM is a likeness or copy; 13. 8, 24. 2. N.E.D. quotes Guillim (1610) 'an escutcheon is the form or representation of a shield.'

7. PRIVATE WIDOW: with a husband who is her private property, whereas this one is the husband of all the world.

WELL: with 'keep'; i.e. 'may keep well (fully) in mind.'

8. CHILDREN'S EYES. The eyes, it is true, are the feature most distinctly or appealingly recalling the father, and Tyler explains by 'features,' 'appearance'; but most suitable to the whole line (with 'shape') is the sense 'the sight (or eyeing) of her children.' See note on 104. 2.

9. LOOK: see 11. 11.

10. HIS = its.

11. BEAUTY'S WASTE: whatever of beauty is wasted; cf. 12. 10.

12. = And, if kept unused, it is by that fact destroyed. There is a play (Introd. ix. § 11) upon UNUS'D and USER (= possessor), though it is perhaps no more a paradox to speak of 'a user of beauty who keeps it unused' than of 'a seller (dealer) who refuses to sell.' For the notion cf. 1. 12.

14. MURDEROUS SHAME: a shameful act of murder; cf. 2. 8 and 'bastard shame' (127. 4) = shame of bastardy. For the notion in 'murderous' see the quotation from Sidney on 3. 8, and cf. *All's Well* 1. 1. 150 'virginity murders itself.'

X

1. FOR SHAME: either an independent exclamation or to be taken with the verb (= 'out of shame deny...'); cf. *Rich. III.* 1. 3. 273.

2. FOR THYSELF...UNPROVIDENT: viz. in letting yourself and all your beauties go to waste; 4. 10, 9. 2, etc.

5. POSSESS'D: as with an evil spirit.

HATE: stressed in antithesis to 'love' of l. 1.

6. STICK'ST NOT: do not hesitate or scruple; *Hen. VIII.* 2. 2. 127 'They will not stick to say you envied him,' and e.g. 'he will stick at nothing.'

CONSPIRE. Not in its usual sense (for he acts alone) but = have evil designs, plot.

7. THAT BEAUTEOUS ROOF: cf. l. 10, 13. 9–10 = your beautiful body. So 95. 9 'O, what a mansion have those vices got / Which for their habitation chose out thee!' *T. G. V.* 5. 4. 9. ROOF = house: *A. Y. L. I.* 2. 3. 17 'within this roof / The enemy of all your graces lives' (cf. Lat. *tectum*). [There is no notion of perpetuating the 'house' or family to which he belongs; 'roof' would not be so used.]

RUINATE: *Lucr.* 944 'To ruinate proud buildings with thine hours.'

9. THY THOUGHT: what you think of doing; resolve (not to marry).

MY MIND: my opinion of your conduct; cf. 'speak my mind.'

10. FAIRER LODG'D: housed in a more beautiful form. FAIRER: so 'easier,' 'dearer,' etc.

13. FOR LOVE OF ME: i.e. if for no other reason. = for my sake; *L. L. L.* 5. 2. 850 'Impose some service on me for thy love,' *A. C.* 1. 1. 44 'for the love of love... / Let's not confound the time with conference harsh.' So 'of all loves.'

14. BEAUTY: personified. See 1. 2.

IN THINE OR THEE = in a child of thine, if not in thee. It is implied that there is no other fit place in which Beauty *can* 'live'; cf. 14. 14.

XI

2. FROM...DEPARTEST. Scarcely a confused expression for 'thou growest (back) to that (from) which thou departest (i.e. thy prime).' The words should be attached, not to 'growest,' but to 'one of thine,' i.e. 'as fast as you wane, you grow, in the person of one of yours begotten from that (prime) which you yourself are leaving.' The next line carries on this sense. DEPARTEST = leavest; 2 *Hen. IV.* 4. 5. 91 'Depart this chamber' and the standard 'depart this life.'

3. YOUNGLY: while you are young. See 5. 4, and inf. l. 10. [Not = in the person of a young child.] BESTOW'ST: place as an investment.

4. THINE: as if it were in yourself; cf. 2. 14.

CONVERTEST: undergo change; *Macb.* 4. 3. 229 'let grief / Convert to anger.'

5–6. WISDOM: the possession of the faculties, as opposed to the 'folly' (l. 6) or dotage of age. [It would be out of keeping with the other antithetic words in the list to understand as = 'this is the wise course to take.'] Instead of growing foolish (etc.) with age, you 'increase in wisdom and stature' with the developing child.

7. MINDED SO: viz. as *you* are, in keeping childless.

THE TIMES: the generations of men (Lat. *saecula*). SHOULD: would have to...; 6. 11.

8. MAKE...AWAY: 2 *Hen. VI.* 3. 1. 167 'to make away my guiltless life.' We still 'make away with....'

[With 7–8 von Mauntz compares Ovid *Am.* 2. 14 *Si mos antiquis placuisset matribus idem, / Gens hominum vitio deperitura fuit.*]

9. STORE: a stock to draw upon (often of animals reserved for breeding).

10. HARSH: unattractive to the eye; Goldsmith *Nat. Hist.* 4. 200 'all his lineaments...harsh and blackened by the sun.' FEATURELESS: without comeliness; *Rich. III.* 1. 1. 19 'I that am...Cheated of feature by dissembling nature,' and inf. 113. 12. So 'featur'd' (29. 6). RUDE: roughly shaped (Lat. *rudis*); 113. 9.

BARRENLY: in barrenness (without offspring). See l. 3 'youngly.'

11. LOOK = For, look you.... So 9. 9, 37. 13. The word (sometimes used in explanations) calls attention to a point to be considered.

WHOM SHE BEST, etc. Not simply = 'to him that hath shall be given,' but 'to him to whom she gave the *best* gifts (e.g. truth and high mental qualities), she also gave the more *numerous* gifts (beauty, charm, etc.).'

12. IN BOUNTY: in a bounteous spirit. For the notion cf. 4. 4.

13. SEAL: with which to stamp copies authenticated (by Nature).

14. COPY: pattern, original; *T. N.* 1. 5. 261, *K. J.* 4. 2. 112 'The copy of your speed is learn'd by them,' *All's Well* 1. 2. 46. In the *Stationers' Register* it is so used in connection with copyright, and 'print' rather suggests that the poet had that connection in mind.

XII

2. BRAVE: handsome, fine (Scotch 'braw'); 15. 8, 34. 4, *Haml.* 2. 2. 297, *Euph.* p. 268 'a brave cloak and a threadbare purse.' N.E.D. has a good instance from H. Smith (1593) 'the lilies which are braver than Solomon.'

4. SABLE CURLS, etc.: not simply 'hair,' but the soft curly hair of youth (as opposed to l. 8). The reading of the Qto is OR SILVER'D O'ER, and the alteration given in the text is commonly accepted. Yet it is questionable whether it is needed, since *or* may be the heraldic colour 'gold,' and 'gold silver'd o'er with white' is exactly right. Commentators have not remarked upon the strangeness of the choice of 'sable'—if that word means 'black'—in a sonnet addressed to the 'fair' man and by a poet who insistently depreciates black as a colouring (see Introd. v). Though 'sable' is everywhere explained as 'black,' that interpretation is by no means always correct. 'A suit of sables' in *Hamlet* is actually contrasted with black, and in point of fact the fur of the sable is brown. 'Sable' is still the regular term for a golden brown collie dog. [Allusions to heraldry are frequent: cf. *Lucr.* 64.]

7–8. The picture is that of corn once green and supple (l. 4), but now with bearded ears white and stiff, and no longer growing in the fields but, like a swathed corpse, 'girded up' and carried on the harvest-cart like a dead man on a bier. The 'bristly beard' has thus its full appositeness. [The rhyme indicates the pronunciation *berd*, and that spelling is sometimes found.]

9. QUESTION MAKE: discuss with myself.

10. WASTES OF TIME: the things which Time lays waste; cf. 'Time's spoils' (100. 12).

11. THEMSELVES FORSAKE: depart from what they were.

12. OTHERS: other sweets and beauties.

13. TIME'S SCYTHE: not merely referring to the stereotyped picture of Death or Time with his scythe, but with special aptness to the similitude of ll. 7–8.

MAKE DEFENCE: cf. 'fortify,' 16. 3, 63. 9.

14. BREED: what one breeds, offspring.

XIII

1. The Qto text 'O, THAT YOU WERE YOUR SELF!' can hardly be sound. It could only mean 'O, that *you* meant no more than *yourself*.' But the poet is throughout wishing quite otherwise than that his friend should remain only himself. His whole attitude, and YOURS in the next line, require that we should read YOURSELF'S (cf. l. 7): i.e. 'O, that you had the full ownership and dispensation of yourself (as a freehold for ever), instead of merely holding yourself under "lease" (l. 5) for a lifetime. But, as it is, you are *yours* only so long as you live.' The loss of the old-fashioned *s* would easily occur after *f*.

5–6. LEASE...DETERMINATION. The terms are legal, 'determination' being 'the cessation of an estate or interest of any kind' (N.E.D.). Legal phraseology was much affected by Shakespeare's contemporaries and proves nothing for any special training of his own; cf. Daniel *Delia* 47 'In beauty's lease expir'd appears / The date of age, the calends of our death.'

7. YOURSELF AGAIN: i.e. your son would be yourself over again.

[It is by no means certain that YOU SELF of the Qto is wrong. The sense may well be 'you, the same over again.' For SELF cf. 68. 10.]

8. FORM: likeness; 9. 6.

9. SO FAIR A HOUSE: his own beautiful form; 10. 7–8.

10. HUSBANDRY: good management, economy; *M. V.* 3. 4. 25 'The husbandry and manage of my house,' Bacon *Ess. Honour* 'an ill husband of his honour.' For a possible play upon the word cf. 3. 6.

IN HONOUR...UPHOLD: 'maintain in honourable (worthy) condition.' [Not = 'honourably,' as if by economy without discredit.]

11. STORMY GUSTS: which 'beat upon that house,' while the 'cold' refers, by a rather abrupt transition, to the beloved's actual body.

WINTER'S DAY: the time when winter reigns. Summer and winter each 'have their day.' [Not = a day of winter.]

12. BARREN RAGE: fierce cruelty which brings barrenness (Introd. ix. § 14).

ETERNAL: i.e. and not temporary like that of the literal winter.

13. O: introducing an answer; 65. 3, 114. 9, 138. 11.

14. YOU HAD A FATHER. This in no way suggests that the father was dead. See Introd. iii. § 10. It merely means 'There was someone who did not fail in *his* duty, but who begat *you*.' Stress must be laid on 'father.'

XIV

1. PLUCK: gather (as one 'plucks' fruit).

2. HAVE ASTRONOMY: possess astrological knowledge. So one 'had' arithmetic or 'small Latin and less Greek.' ASTRONOMY: science of the stars, astrology (so Lat. *astronomia*); *K. L.* 1. 2. 154 'How long have you been a sectary astronomical?' (after certain predictions). N.E.D. cites Fabyan (1494) 'So lernyd in astronomy that she toke upon her to shewe thynges to come.'

3 sqq. BUT NOT.... Fleay draws attention to plagues in 1592, 1593, dearths in 1594–96.

5. TO BRIEF MINUTES: down to small details of special occasions. Besides its modern meaning, MINUTES = minutiae; Jonson *St. of N.* 1. 5. 138 'Let me hear from thee every minute of news.'

6. POINTING. Not = pointing out, but 'allotting,' 'appointing'; Sidney *A. S.* 85 'Not pointing to fit folks each undercharge,' Spenser *F. Q.* 1. 9. 368 'he that points the sentinel his room.'

THUNDER, etc. This, while merely glancing at 'seasons' quality' (l. 4), is metaphorical (as the previous line shows).

8. OFT PREDICT: frequent signs and omens; cf. Milton *S. A.* 383 'warned by oft experience,' Lyly *Euph.* p. 309 'with this...often conference.'

9. BUT FROM THINE EYES, etc.: *L. L. L.* 4. 3. 350 'From women's eyes this doctrine I derive.' To judge from his eyes is to judge from stars, and thus the poet 'has astronomy.'

10. CONSTANT: i.e. *these* stars do not vary in favour, but remain consistently bright and gracious.

10–11. IN THEM I READ, etc. = I read enough of the science to tell me that...; a condensation for 'in reading them I find myself so far competent in the science as to read that....' ART = learning, technical knowledge; cf. 66. 9, and e.g. 'Master of Arts.' READ as in 'read the signs of the times.'

11. TRUTH AND BEAUTY. The beloved embodies in himself the ideal of both (Introd. xi); cf. 101. 3, *V. A.* 1080 'True-sweet beauty liv'd and died with him.'

SHALL: are destined to....

12. STORE: 11. 9. CONVERT: intrans. as in 11. 4.

14. DATE: limit of duration; cf. 'dateless' (30. 6, 153. 6). Raleigh (in answer to 'Come live with me, etc.') has 'Had joys no date, nor age no need.' With the thought cf. 4. 13, *V. A.* 1019 'For, being dead, with him is beauty slain.'

XV

2. HOLDS: as in 'this holds good,' etc.

3. STAGE: cf. 'All the world's a stage' and *A. Y. L. I.* 2. 7. 139, *M. V.* 1. 1. 77.

PRESENTETH: exhibits, displays, together with the sense of actors representing the various characters; cf. *M. W. W.* 4. 6. 20 'To-night... / Must our sweet Nan present the Fairy Queen.'

4. WHEREON...COMMENT. The stars are those of destiny. A 'comment' at a play is the expression of opinion on the part of the spectators ('cheering' and 'checking'). Normally this would be distinctly manifested, and would be so far an 'influence' upon the actors; but with the stars it is 'secret.' Such a 'comment' might be either a mocking jest (*Com. Err.* 3. 1. 100 'a vulgar comment will be made of it') or a criticism as to the performance and significance of the piece (*Haml.* 3. 2. 79 'when thou seest that act afoot, / Even with the very comment of thy soul / Observe my uncle').

SECRET INFLUENCE. The 'influence' of the stars was their supposed emanation of an etherial fluid; Spenser *F. Q.* 1. 8. 4 'What evil star / On you hath frown'd and pour'd his influence bad?' Milton *P. L.* 7. 375 'The Pleiades before him danc'd, / Shedding sweet influence.' SECRET is not so much (1) 'silent,' as (2) 'occult' (of supernatural powers and agencies): cf. *Temp.* 1. 2. 77 'rapt in secret studies.' Apposite is a passage in N.E.D. from Harris (1775) 'those more secret operations of bodies, whether magnetic or electrical.'

6. THE SELF-SAME SKY: i.e. the sky which at one time 'cheers' (= encourages) a plant with genial warmth, is the same which will in due season 'check' it (5. 7 'check'd with frost,' and so *Hen. VIII.* 3. 2. 354). As affecting plants the 'sky' is the weather; as affecting mankind it is the stars.

7. VAUNT: exult. [There is no authority for the alleged sense 'mount upwards.']

8. BRAVE: fine, handsome (see 12. 2). STATE: (exalted) condition: 64. 10, 96. 12.

OUT OF MEMORY: till it is forgotten that it ever *was* 'brave.'

9. CONCEIT: thought, mental picture conceived; cf. *J. C.* 1. 3. 162 'Him and his worth...you have right well conceited.'

10. MY SIGHT: my mind's eye.

11. WHERE (referring to 'you') = in whose case. DEBATETH: either (1) 'contends with' (a sufficiently frequent use being that of quarrel: 89. 13), or (2) 'discusses' (as if the two put their heads together).

13. ALL IN WAR: wholly at war. 'War' is antithetic to 'love.'

14. ENGRAFT YOU NEW: furnish you with fresh grafts for growing. The engrafting is that of poetry (see S. 16). So Drayton *Eng. Her. Epist.* 123 'When Time shall turn those amber locks to grey, / My verse again shall gild and make them gay.'

NEW: anew; 30. 4, 52. 12.

XVI

1. A MIGHTIER: viz. than that promised in 15. 14.

2. TYRANT: 5. 3 (n.).

3. FORTIFY: protect, secure. So 63. 9 and *A Lover's Complaint* 9 'fortified her visage from the sun.' The notion as in 12. 13. IN YOUR DECAY: i.e. when the time comes. Practically 'in' = in the matter of....

4. BLESSED: viz. with success.

5. ON THE TOP: at the very zenith.

6–7. = And many virgins, in all virtuousness, would fain....

UNSET: as we 'set' a plant. For the metaphor cf. 3. 6, *A Lover's Complaint* 171 'Heard where his plants in others' orchards grew.'

7. LIVING = with life in them, as opposed to the lifeless 'counterfeit.' 'your' = of yours.

8. COUNTERFEIT: likeness, portrait; 53. 5, *M. V.* 3. 2. 113 'What find I here? Fair Portia's counterfeit,' *Haml.* 3. 4. 54.

9. SO: in that way. LINES OF LIFE: 'life' is emphatic. The 'lines' drawn by a portrait painter, or the 'lines' written by a poet, are inferior to the 'lines' of *life*, i.e. the lineaments which portray him in a living child. The play on the word is frequent (18. 12, 19. 10, etc.); cf. *Cymb.* 4. 1. 20 'The lines of my body are as well drawn as his.'

REPAIR: keep in good repair; 3. 3.

9–12. THAT LIFE / WHICH.... The grammar is 'that life which...they cannot make you live.' The painter or poet can make him 'live' only in a figurative sense, whether in respect of his inward excellence or his outward beauty; they cannot make him live *himself*; that must be done through a child.

10. THIS TIME'S PENCIL = the best painter of the present day. The reference is more probably general than to some acknowledged master. PENCIL: brush; 101. 7. Sir T. More has 'a painter's pencil, dipped in the blood of Christ' (N.E.D.).

PUPIL PEN. For the modesty see Introd. ix. § 16.

11. FAIR: fairness, beauty; 18. 7, 10; 68. 3.

12. YOURSELF, etc.: in your own very self actually before men's eyes.

14. DRAWN BY, etc. Massey quotes from Sidney's *Arc.* 'With his sweet skill my skillless youth he drew.'

XVII

1–5. With the usual punctuation 'Who will believe...if it were...' is a common laxity for 'Who would, etc.' (cf. 14. 11–12 'shall...if thou wouldst...'), but the next two lines then come in rather awkwardly, and 'If it were...' stands better in line with 'If I could...' (l. 5), which resumes after the parenthesis.

2. FILL'D: made as complete as it should be.

3. YET: as yet (not 'nevertheless').

BUT AS A TOMB: i.e. it is so far from revealing them that it actually buries them. So 83. 12 'When others would give life, and bring a tomb.'

4. YOUR LIFE: 'life' is stressed, and the expression is condensed. Even while you are still living it 'hides' (= hinders men from realising) what you are.

PARTS: elements of excellence; cf. 'a man of parts.'

6. FRESH: not merely 'novel,' nor 'which keep returning afresh to the theme,' but = bright and handsome (and so befitting their subject); 1. 9.

NUMBERS: verses (Lat. *numeris*); *L. L. L.* 4. 3. 57 'These numbers will I tear, and write in prose,' Milton *P. L.* 3. 38 'Harmonious numbers.' For the usual play on a word repeated see Introd. ix. § 11.

8. HEAVENLY: fit for a heavenly being; too beautiful for one of earth. The 'touches' are those of the artist; *T. of A.* 1. 1. 39 'Here is a touch (viz. in a picture); is it good?' *ibid.* 'artificial strife / Lives in these touches livelier than life.'

9. YELLOW'D, etc.: i.e. when in time they become so. The word answers to the 'tann'd' antiquity (62. 10) of the old men in the next line.

11. YOUR TRUE RIGHTS: the praises which are but truly due to you.

A POET'S RAGE: the creation of poetic frenzy, the *furor poeticus* (cf. 'fury' 100. 3). Similarly Chapman *Iliad* 1. 66 'his prophetic rage / Given by Apollo.'

12. STRETCHED: strained, exaggerated; *K. L.* 2. 2. 99 'silly ducking observants / That stretch their duties nicely.'

ANTIQUE: in what will be called 'the good old style.' [The whole thus = 'verse overcharged with statement,' not 'lines which have to be padded out.']

XVIII

1. SHALL I COMPARE, etc. Comparisons were a regular part of the 'invention' of 'deep-brained' sonnets (and of other poetry). See 21, 130, *L. L. L.* 5. 2. 37 'I am compar'd to twenty thousand fairs,' *M. N. D.* 3. 2. 138 'To what, my love, shall I compare thine eyne?' So should be understood *Rich. II.* 5. 5. 1.

A SUMMER'S DAY = a summer season (cf. 13. 11), not a (single) day of summer; see especially l. 4.

2. LOVELY: includes lovableness; cf. 54. 13.

TEMPERATE: equable, properly tempered, seasonable. The literal summer may be either stormy or too hot.

3. ROUGH WINDS, etc.: *Tam. Sh.* 5. 2. 140 'as whirlwinds shake fair buds.'

MAY: in Shakespeare's time included early June (Dowden).

4. LEASE...DATE. For the legal expression see 13. 5–6. For DATE cf. 14. 14, *Rich. II.* 1. 3. 150 'The sly slow hours shall not determinate / The dateless limit of thy dear exile.'

ALL TOO SHORT: viz. to afford a fitting comparison.

5. THE EYE OF HEAVEN: the sun (*V. A.* 486), but not a mere periphrasis. Heaven looks with a kind or unkind eye upon the earth: 33. 2.

7. EVERY FAIR: every fair object; 21. 4.

FROM FAIR: either (1) from beauty (cf. 16. 11), or (2) from 'fair,' i.e. from bearing that name.

8. BY CHANCE, etc.: i.e. either suddenly by some accident or gradually in the natural course. CHANGING is probably transitive.

UNTRIMM'D: (1) put out of trim (i.e. perfect condition), or (2) stripped of its 'trim' (i.e. external ornament). For the latter cf. 66. 3, 98. 2.

9. ETERNAL...SHALL NOT FADE. For the apparent pleonasm see Introd. ix. § 15.

10. FAIR: beauty (cf. l. 7). OW'ST: ownest.

11. BRAG: as victor. SHADE: obscurity in which you are lost to human recollection. Also, of course, the nether darkness.

12. LINES. With some of the same play upon senses as in 16. 9, and so with stress upon 'eternal.' The poet who is modest in one place (e.g. 16. 10) may in another make this traditional boast. See Introd. ix. § 16.

TO TIME THOU GROW'ST: become inseparably engrafted upon time: 2 *Hen. IV.* 1. 2. 100 *Serv.* 'I pray you...set your knighthood and your soldiership aside.' *Falst.* 'I lay aside that which grows to me?' [Less naturally 'you keep on living and growing to match, or keep pace with, time.']

13. CAN BREATHE: to speak of you. CAN SEE: to read what I write.

14. THIS: this poetry of mine.

XIX

1. DEVOURING TIME: cf. *L. L. L.* 1. 1. 4 'spite of cormorant devouring Time.'

2. MAKE THE EARTH, etc.: i.e. the sweet growth of flowers, etc., born and bred by the earth, must in time die again into earth. Cf. 86. 4, *R. J.* 2. 3. 9 'The earth that's nature's mother is her tomb, / What is her burying grave, that is her womb,' *Pericl.* 2. 3. 45. The notion is at least as old as Aeschylus (*Choeph.* 127) and was borrowed by Lucretius (5. 259 *omniparens eadem rerum commune sepulcrum*).

3. PLUCK THE KEEN, etc.: i.e. even the tiger, whose teeth are so strong, must someday lose them.

4. BURN THE LONG-LIV'D PHŒNIX: even the phœnix, however 'long-lived,' will find its end at last. This legendary bird of Arabia lived for 500 (or 600) years. It then built a pile of twigs, which was ignited by the sun, and upon this it burned itself. Thence it rose again with youth renewed. For other allusions to it cf. *A. Y. L. I.* 4. 3. 7, *Temp.* 3. 3. 23.

IN HER BLOOD: while she is still living and 'in blood.' The hunting phrase = in full vigour of life; cf. 1 *Hen. VI.* 4. 2. 48 'If we be English deer, be then in blood.'

5. MAKE GLAD, etc.: produce sorry seasons following upon glad ones, if you choose. [Not 'make (the) seasons glad and sorry.']

FLEETS: fleetest. See 8. 7.

6. SWIFT-FOOTED. Time is swift or slow according to the context. Here, in view of these effects, he is too swift.

9. WITH THY HOURS: not simply 'as thy hours pass,' but, as the hours are recorded by lines engraved on a dial, so they are recorded *by* wrinkles carved on the brow; hence the play on 'lines' (l. 10).

10. ANTIQUE: immemorial; it is also assumed to be antique in form.

11. IN THY COURSE: to be joined to 'untainted.' = unimpaired during (or by) thy course.

ALLOW: not simply 'grant that he should be...,' but 'allow for pattern' = give him your approval or authentication as pattern. See 'allow' 112. 4.

12. BEAUTY'S. The personified ideal: 1. 2.

14. EVER LIVE YOUNG. Though LIVE EVER YOUNG might seem more rhythmical, 'ever' gains accentual stress by its position. The thought as in Drayton (*Son.* 44) 'While in despight of tyrannising times / Medea-like I make thee young again.'

XX

1. WITH NATURE'S OWN HAND: and not by art. For the prevalence of artificial painting see 67. 6, 82. 13, 83. 1–2, 127. 6. von Mauntz quotes Ovid *Met.* 8. 322 *facies, quam dicere vere / Virgineam in puero, puerilem in virgine posses,* and Walsh Ausonius (*In Puerum Formosum*) *Dum dubitat Natura marem faceretne puellam, / Factus es, O pulcher, paene puella, puer.*

2. MASTER-MISTRESS. With the hyphen (cf. Shirley's 'victor-victim') the sense is that, whereas poets normally invoke a mistress, the 'mistress' in this case is a 'master.' Without the hyphen, 'master' is used as in 'master craftsman,' 'master mariner,' etc., and the poet, while admitting that he has had mistresses (like the woman of the second series), declares the 'fair man' to be above them all.

PASSION. It is of importance for the relation between the men to remember that the word simply = Lat. *passio,* '(strong) feeling.' The end of the sonnet is a negation of the worst.

4. FALSE WOMEN'S: not 'of such women as are false,' but the sex in general is so regarded (cf. 'theirs' in the next line).

5. ROLLING: turning alluringly from one man to another; 139. 6, 140. 14, Spenser *F. Q.* 3. 1. 41 'Her wanton eyes... / Did roll too lightly.'

6. GILDING THE OBJECT, etc. According to one of two conflicting ancient views as to sight, the light lay in the eye itself, which emitted 'beams' (114. 8). So *V. A.* 1051 '(her eyes) being open, threw unwilling light / Upon the wide wound': cf. *K. J.* 3. 1. 79. Hence the power of the eye to transmute objects of vision into gold by its 'alchemy' (33. 1–4, 114. 4).

OBJECT: the thing or sight brought before it (Lat. *obiectum*); 113. 7, 114. 8, *Oth.* 5. 2. 366 'the object poisons sight,' *K. L.* 2. 3. 17 'and with this horrible object / Enforce their charity.'

7. A MAN IN HUE, etc.: 'hue' is not complexion, since that has been already dealt with in l. 1. Four particulars are distinguished, viz. 'face,' 'heart,' 'eye,' 'hue'; moreover 'man' is stressed antithetically to 'woman' of the previous lines. Here HUE = shape, form; cf. (with Dowden) Spenser *F. Q.* 5. 9. 17 'Then gan it run away incontinent / Being returned to his former hew' (viz. the shape of a hedgehog). So *ibid.* 1. 2. 357 'I chanced to see her in her proper hue / Bathing herself.' Despite his 'woman's face' the beloved is of manly shape and build, and in that respect he 'controls' (= transcends, or sets the pattern among) *all* manly shapes. So, almost exactly, 62. 6 'No shape so true' (see note there). For CONTROLLING (which is participle, not noun) cf. *Lucr.* 66 'Beauties red and white, / Of either's colour was the other queen.' Crashaw has 'A face that's best / By its own beauty drest, / And can alone command the rest.'

[At first sight the line might seem to mean that he was 'the glass of fashion and the mould of form.']

HUES. For the italicised HEWS of the Qto see Introd. xii. (4).

8. WHICH...: viz. hue.

STEALS MEN'S EYES: *Lucr.* 1651 'That my poor beauty had purloin'd his eyes,' *Cor.* 1. 3. 8 'When youth with comeliness plucked all gaze his way.'

SOULS: inmost feelings. In women's case the effect goes deeper than the eyes.

AMAZETH: bewilders, infatuates; *V. A.* 634 'crystal eyes, / Whose full perfection all the world amazes.'

10. A-DOTING. For the imperfect rhyme see Introd. ix. § 9.

11. BY ADDITION. The next line is rather an explanation than a tautology. Moreover 'addition' denotes something else than 'overplus,' viz. an addition which is incongruous or contrary. See 69. 12 and 84. 13 ('add').

DEFEATED: defrauded, i.e. prevented me from fully enjoying you; *M. N. D.* 4. 1. 159 'they would, Demetrius, / Thereby to have defeated you and me, / You of your wife, and me of my consent.' [Pronounce *defated.*]

12. NOTHING: of no use. To be pronounced (as the rhyme indicates) '*no* thing.' The '*one* thing' is '*no* thing.'

13. PRICK'D...OUT: marked out, designated (as by pricking a muster-roll or catalogue): cf. Jonson *Cynth. Rev.* 5. 2 'Why did the ladies prick out me? I am sure there were other gallants.'

14. USE: the physical enjoyment of love; cf. 40. 6. But 'treasure' makes it tolerably clear that there is also a play upon the 'use' (6. 5) of money, of which the capital is to belong to the poet.

XXI

1. THAT MUSE: that poet; cf. Milton *Lyc.* 14 'So may some gentle muse / With lucky words favour my destined urn.' G. Sandys (*Trav.* 4) calls James I a 'crowned muse.' The words do not allude to any particular poet, but = such a poet as...; cf. 23. 12 'that tongue.'

2. A PAINTED BEAUTY: a beauty *which* (not *who*) is painted. The epithet is stressed. The beauty of the poet's beloved is natural (20. 1), while the 'muse' satirised is not only exaggerating but is belauding the artificial.

3. HEAVEN ITSELF, etc.: i.e. he compares his 'fair' to the sun, moon, and stars. FOR ORNAMENT: to lend embellishment. In point of fact Shakespeare does make such comparisons. He has already 'used' a flower heralding the spring (1. 10), the sun (S. 7) and stars (14. 9); cf. also 12, 17. 8, 18. 1–2. So later we have the sun (32. 14) and many other 'things rare.' We must not demand rigid consistency, but the sonnet comes in strangely *after* those which have been so unsparing in laudation. The only real reason, however, for suspecting that the piece may not be by Shakespeare is to be found in the rather pointless repetition of 'heaven's air' (ll. 8 and 12). See Introd. ii. § 1. Possibly it was composed at an earlier date (perhaps that of S. 130, which is very similar in matter) and concerning a different person (note that l. 11 'mother's child' does not decide the sex). [Davies satirised sonneteers, but that proceeding would not be confined to him.]

4. EVERY FAIR: every fair object (cf. 18. 7): 'every' must be stressed; such a poet sticks at nothing.

WITH: in connection (or comparison) with....

REHEARSE: enumerate; cf. 38. 4, *Euph.* p. 327 'I could rehearse infinite.'

5. MAKING A COUPLEMENT, etc. = coupling his mistress with things of the highest claims to brilliant beauty. The words 'of proud compare' are a descriptive genitive (= containing, or marked by, proud comparisons).

PROUD: making a fine show: 1. 2, 64. 2, 67. 12.

COMPARE: for the noun (now restricted to 'beyond compare') cf. 35. 6. So 'retire' = retirement; 'suppose' = supposition; 'dispose' = disposal, etc.

Contemporary sonneteers are full of proud comparisons. See Dowden's edition here and, more fully, Alden pp. 59–62. It is in reference to such that Donne has 'She and comparisons are odious.'

6. SEA'S RICH GEMS. So Gray (*Elegy*) 'Full many a gem of purest ray serene / The dark unfathom'd caves of ocean bear.' The reference is so far primarily to pearls; but we must join EARTH AND SEA'S as = 'of earth and sea.'

7. APRIL'S: the 'proud-pied April' of 98. 2.

RARE: not simply 'scarce,' but of singular beauty or excellence; 56. 14, 130. 13.

8. RONDURE: circling sky, horizon. The form *roundure* (which doubtless represents the pronunciation) occurs in *K. J.* 2. 1. 259 and is found in Dekker and elsewhere.

9. BUT TRULY: merely in accordance with the facts. = Let the same sincerity which exists in my love be manifested in the sincerity of my writing.

11. THOUGH NOT... = even if perhaps not....

12. GOLD CANDLES: *M. V.* 5. 1. 220 'these blessed candles of the night,' *Macb.* 2. 1. 5, *R. J.* 3. 5. 9. The epithet refers to the sockets.

FIX'D: like candles in sconces. He is thinking of the stars, not of the sun and moon.

13. LIKE OF...WELL = like well of..., are fond of...; cf. North's Plutarch *Lycurg.* 'His notable laws...so well established and liked of by experience.' N.E.D. quotes Tilney (1568) 'Some liked well of carding and dicing, some of dancing.' Provincially 'like of' is still in use. 'Well' is emphasised by its position = like *well* (as *I* do not).

HEARSAY: cant; the things which people repeat because they hear them.

14. I WILL NOT PRAISE, etc.: i.e. inasmuch as I do not propose to *sell* (my beloved), I will not praise him (as vendors do). The last thing of which the poet would think would be to part with him. Cf. *L. L. L.* 4. 3. 240 'To things of sale a seller's praise belongs,' *T. C.* 4. 1. 78 'We'll but commend what we intend to sell.'

XXII

1. MY GLASS, etc.: i.e. whatever it may (at some date) show me. In any case 'old' is purely relative. See Introd. i. § 6.

3. TIME'S FURROWS: 2. 2.

4. EXPIATE: bring duly to an end; *Rich. II.* 3. 3. 23 'Make haste, the hour of death is expiate.' Chapman (*Byron's Conspiracie*) has 'a poor and expiate humour of the court.' This incorrect use was probably influenced by *expire*.

5–6. = *Your* beauty, since it covers *you* (like a garment), is also the cover of *my* heart, which lies in *your* breast.

6. SEEMLY: not merely = comely, but 'befitting.' It is the right and proper covering for my heart, whatever my face may be. Cf. Bible *Prov.* 19. 10 'Delight is not seemly for a fool.'

7. WHICH IN THY BREAST, etc.: cf. 31. 1. Very near to the whole context is Sidney's ditty:

> My true love hath my heart, and I have his,
> By just exchange one to the other given:
> I hold his dear, and mine he cannot miss,
> There never was a better bargain driven, etc.

LIVE: not simply = dwell, but 'has its life.'

10–11. As I...WILL / BEARING...: as *I* will (viz. be wary of *my*self) for the reason that I bear....

11. KEEP: guard (as in 'God keep you,' 'Keeper of the Privy Seal,' etc.).

CHARY: carefully, cautiously; Marlowe *Faustus* 6. 175 'This will I keep as chary as my life.' For the adverb cf. 'easy' (109. 3), 'untrue' (72. 10), 'new' (15. 14).

13. PRESUME NOT, etc.: do not count upon having *that* to fall back upon; cf. Pepys *Diary* 27 *July* 'How uncertain our lives are, and how little to be presumed of.'

WHEN MINE IS SLAIN. The beloved, if careless of himself, may so destroy the poet's heart, since he has it in his breast. But doubtless also it is meant that he must not 'kill' the heart by any unkindness. He will not by that means regain his own, since the poet will not part with it in any case.

XXIII

1. UNPERFECT: one who is not a finished artist (Lat. *perfectus*). The cause of his failure is nervousness due to want of training. This does not exclude, though it does not primarily denote, one who is not 'perfect' in the learning of his part. For the latter sense cf. l. 6, *L. L. L.* 5. 2. 173 'Is this your perfectness?' (to Moth, when he breaks down in his speech), and our 'letter-perfect.' Nervousness would make one 'unperfect' in this sense also, but the poet would not have it thought that he had to learn something off.

2. WITH HIS FEAR: through his nervousness.

PUT BESIDES: cf. Bacon *Adv. Learn.* ii. 14. § 5 'put a man besides his answer,' G. Harvey *Letter-Book* (1573) 'Mr Proctor was beside his book.'

3. The second cause of failure to express is excess of feeling.

SOME FIERCE THING.... Greek scholars may recall Aeschylus *Agam.* 1063 sqq.

RAGE: passion, excitement. [Not = anger.]

4. WHOSE refers to 'rage,' while 'his own' refers to 'thing.' The 'strength' lies in the passion.

ABUNDANCE: in the stricter sense of overflowing excess; *K. J.* 2. 1. 148 'with this abundance of superfluous breath.'

WEAKENS HIS OWN HEART. It is *weakened* by the very *strength* of its passion. By HEART is apparently meant vigour and courage: cf. 'hearten' and 'in good heart.' The 'fierce thing' is full of this spirit, but its excessive 'rage' goes far to nullify the efficacy of its action. With the thought cf. the *vis consili expers mole ruit sua* of Horace.

5–6. These lines answer to the condition of the 'unperfect actor,' while 7–8 answer to that of the 'fierce thing.'

5. FOR FEAR OF TRUST. Precise interpretation is difficult. We might seem to have to choose between (1) 'fear as to trusting myself (to speak my piece correctly),' (2) 'fear as to my trustiness (i.e. the trustworthiness of my delivery of my part).' In the former case 'trust' is used as in 'to have trust and confidence,' and the fear is much the same as in l. 2, while 'fear of...' = fear as regards.... In the second case cf. *Oth.* 1. 3. 285 'A man he is of honesty and trust,' Bacon *Suitors* 'some friend of trust and judgment.' But a third possibility (here suggested and preferred) is that of a fear inspired by, or appertaining to, an important 'trust' or responsibility, a fear as to carrying it out. [In any case the interpretation 'from fear as to being trusted' is entirely irrelevant.]

FORGET TO: forget how to....

SAY. To 'say the ceremony' (cf. 'say one's prayers,' 'say grace') is to recite the liturgy in the case; Spenser *F. Q.* 1. 1. 303 'Wherein the hermit duly wont to say / His holy things.' The word was even used absolutely (of a priest reciting divine service): N.E.D. quotes Topsell (1607) 'none of them were able either to say, read, pray, or sing in all the monastery.' Cf. 108. 6.

6. PERFECT: in the exact terms. See on l. 1.

7. SEEM TO...: tend to.... See N.E.D. *seem* † 6.

DECAY: lose my powers, fail (80. 14 'decay' = failure); cf. 'weakens' in l. 4.

8. O'ERCHARG'D: overweighted, surcharged.

MINE OWN, etc.: the repetition of these words (7–8) denotes emphasis. The point is that while a part on the stage, or the set words of a liturgy, are not one's 'own' creation (and therefore might be more difficult to remember), *these* feelings have not to be learned by rote. But their very strength produces the result in ll. 3–4.

9. LOOKS. This emendation for BOOKS (Qto) is entirely necessary. Whether or not the poet would speak of his occasional (and unpublished) sonnets, or even of small groups of them, as 'books,' is perhaps open to question, but books cannot with any appropriateness be described as 'dumb' (l. 10) or 'silent' (l. 13); cf. 38. 7 'For who's so dumb that cannot write to thee?' They speak in words as plainly as a tongue can do, if not more so. Moreover the play upon 'look' (l. 11) would be lost, the antithesis to 'breast' (l. 10) and 'tongue' (l. 12) would be much weakened, and the whole point of l. 14 would vanish. The use of 'writ' in l. 13 does not support 'books'; the eyes of the beloved 'read' the looks of the lover, in which love figuratively 'writes' a 'silent' plea. LOOKS = the way in which I look at you (see on 7. 4). Those looks are *dumb* 'presagers' by which the *breast* speaks; they 'look' for recompense, and they require more 'fine wit' to read them. ['To hear with eyes' requires no 'fine wit' when it is a case of reading books.]

ELOQUENCE: simply = 'expression.' See N.E.D. *eloquence* † 2.

10. DUMB...BREAST: i.e. through them my real *heart* speaks, though nothing is actually *said*: cf. Sidney *A. S.* 61 'Now with slow words, now with dumb eloquence.'

PRESAGERS: mouthpieces, expounders (cf. Gk. *προφῆται*). Spenser uses the verb in the sense of 'point out,' 'make known' (*F. Q.* 1. 10. 61 'Then seek the path that I to thee presage').

BREAST: heart, real and inmost feelings; 24. 11, *Cor.* 3. 1. 258 'What his breast forges, that his tongue must vent,' and e.g. 'make a clean breast of it.'

11. FOR LOVE: i.e. *love* is what my looks ask for, and they are therefore looking for the *highest* form of recompense. There is a hint that the fluent rivals are seeking some more material reward; cf. 86. 2.

LOOK: playing upon 'looks' (l. 9).

12. MORE THAN...EXPRESS'D = a greater recompense than is looked for by that tongue which has given more (i.e. more full and adequate) *expression* to *more* (viz. in the way of praise), i.e. which has said more and said it better. The first MORE is adjective with 'recompense' (96. 3, 123. 12, and e.g. 'the more part,' 'Cato the more'), the third is adverb.

THAT TONGUE: 'tongue' is stressed. No particular individual need be meant, the sense being 'such a tongue as...': cf. 21. 1 (n.), 95. 5.

EXPRESS'D: brought out in (full) expression; cf. 108. 4, and First Folio (*To the Reader*) 'Who, as he was a happy imitator of Nature, was a most gentle expresser of it.'

13–14. LEARN TO READ, etc.: stress on 'silent' will show the sense of l. 13.

For READ cf. 14. 10. The point of LEARN is that this art requires some learning, and can only be learned through love. It needs the acute 'wit' of *love* to hear with *eyes*, i.e. to make what one *sees* (in the 'looks' of the lover) serve instead of words.

BELONGS TO: is a proper part of....

FINE: keen, subtle; cf. Bacon *Hen. VII.* 51 'the finer edges or points of wit.'

XXIV

[The far-fetched conceits of this trifling composition have for the most part been passed over as inexplicable. It is hoped that sufficient light is here thrown upon the piece.]

1. STELL'D: 'portrayed.' N.E.D. quotes Haydocke (1598) as translating Lomazzo's *prima che delinei* by 'before you begin to stell.' The word occurs also in *Lucr.* 1444 'To find a face where all distress is stell'd.' In *K. L.* 3. 7. 61 'and quench the stelled fires' the sense appears to be 'fixed,' and that meaning may well be the primitive, since 'fixing' is used of colours in painting (cf. 101. 6). Perhaps, as Beeching suggests, it was a 'virtuoso's word' (and borrowed from Dutch or German painters?). The Qto has STEELD, of which an unsupported explanation is 'engraved with a steel point.' But we are here concerned with a painting. [So far as the mere rhyme goes we might perhaps accept 'steeld... held': Introd. ix. § 9.]

2. THY BEAUTY'S FORM: but only the exterior (cf. ll. 10 and 14). FORM = likeness (9. 6, 13. 8, 113. 5).

IN TABLE OF MY HEART. A 'table' is a tablet or panel (Lat. *tabula*) on which a picture is painted. For the figure of thought and speech cf. *Euph.* p. 311 'whom Philautus is now with all colours importraying in the table of his heart,' *All's Well* 1. 1. 104, Constable *Diana* 5 'May see my heart, and there thyself espy / In bloody colours how thou painted art.'

4. AND, PERSPECTIVE, IT IS BEST, etc. The usual punctuation is AND PERSPECTIVE IT IS, BEST PAINTER'S ART, which must presumably be understood as 'and it is a case of perspective, skilful work of the most finished painter.' But a far better sense is made by '*and, if viewed in perspective, it* (the painting) *is the work of the best painter.*' For an adjective so placed cf. 8. 14 'Thou, single, wilt prove none,' 9. 12, Constable *Diana* 'Give pardon, blessed soul, to my bold cares, / If they, importune, interrupt thy song.'

The meaning of PERSPECTIVE is in dispute. In one use it is a noun, and denotes a glass which produces an optical illusion: *Rich. II.* 2. 2. 18 'Like perspectives, which, rightly gaz'd upon, / Shew nothing but confusion, eye'd awry, / Distinguish form.' But here we manifestly have to do with a picture, not with a glass (which can be no specimen of 'best painter's art'). N.E.D. offers as explanation 'a picture...appearing distorted or confused except from one particular point of view.' But 'perspective' is an adjective, and the explanation is applicable only to the extent that the picture here must be seen 'from one particular point of view,' viz. 'through the painter,' i.e. *through the eye with which the lover himself beholds the beloved.*

BEST: belongs to 'painter,' not to 'art.' Whatever may have been the poet's taste in pictures, he at least does not say that in such 'perspective' painting

lies the 'best art' of a painter, but that the art displayed is that of the best of painters in this kind. The 'best painter' is the perceiving eye of the lover.

5–6. FOR THROUGH THE PAINTER MUST YOU, etc. The change from 'thy' to 'you,' 'your,' and the return to 'thy,' 'thee,' determine the meaning. In no instance (despite the multitude of opportunities) is there any such variation of the pronoun in regard to the same person within the *same* piece. Where different sonnets are concerned, there is no discrimination between 'thou' and 'you' (see Introd. viii), but, whichever is used, it is employed consistently throughout. Here 'you' is not the beloved, but is used in a general sense (= 'one'), i.e. 'through the *painter* must one see his skill, to find the *true* image one is looking for.'

Thus the whole meaning (with some play upon 'through') is: '*Art of the best painter, I say, for if you* (i.e. anyone) *should desire to see how skilfully my eye has drawn the picture on my heart, and so find where lies a "true" delineation, you must look through my eyes and see what I see.*'

7. WHICH...: viz. true image; = *and such a true image....*

BOSOM'S SHOP. The 'shop' is the *officina* in which a work is produced or elaborated. The word was not yet so vulgarised as to be incongruous with the higher poetry: Spenser *F. Q.* 2. 1. 45 'Which (viz. pulse) when he felt to move, he hoped fair / To call back life to her forsaken shop.'

8. THAT HATH HIS WINDOWS, etc. The notion in this perplexing line is simply that, while the 'shop' (the poet's bosom) has windows which permit of its being seen into, those windows are the eyes of his beloved; i.e. it can only be seen into through *those* eyes (otherwise his breast is 'a closet never pierced with crystal eyes' 46. 6).

As one can only see the skill and truth of the drawing of the friend's portrait by looking at it through the eyes of the poet, so one can only see into the bosom of the poet by looking through the eyes of the friend. Each understands each, as no other can. There is thus a reciprocity of 'eyes for eyes' (l. 9).

11–13. WHERETHROUGH THE SUN, etc. The picture of the beloved, as painted by the eye of the poet on his heart, is done with such insight into his beauties that *the very sun* (*although he can, of course, see the original himself*) *delights to peep into the poet's breast and see him as there depicted.* This notion is further complicated by another compliment. The sun himself actually lies within the eyes of the friend (cf. 49. 6 'that sun, thine eye'): i.e. '*your* eyes can see into my bosom, and when you look into it, it is the sun peeping in.'

13. WANT: lack. GRACE: add beauty to...: 28. 2, 67. 2. He returns to the notion of his eye as painter. After all, the painting is inadequate.

14. KNOW NOT: cannot properly discern (see 40. 12). The implication is that the heart of the beloved is even more beautiful than the outward shape.

XXV

2. PUBLIC HONOUR: not 'public honours' (high distinctions of place), but = high estimation by the world. The love between the poet and his friend is a private and somewhat secret matter; cf. 36. 11 'Nor thou (mayst) with public kindness honour me.' The 'public honour' is illustrated in 5–8, the 'proud titles' in 9–12.

3. TRIUMPH: state of exultant enjoyment; *R. J.* 2. 6. 9 'These violent delights have violent ends, / And in their triumph die.' So 'all-triumphant' 33. 10.

4. UNLOOK'D-FOR: (an adverbial expression) 'in an unexpected manner': cf. 'unrespected' 54. 10. The word seems to indicate that at the date of this sonnet the love was newly won.

IN THAT I HONOUR MOST: viz. my connection with you (ll. 13–14).

6. MARIGOLD: which opens and shuts under the influence of the sun. So its French name *souci* = *solisequium* ('following the sun'). Cf. *Lucr.* 397, *W. T.* 4. 4. 105 'the marigold, that goes to bed wi' the sun,' Lyly *Euph.* p. 462 'She (Elizabeth) useth the marigold for her flower, which at the rising of the sunne openeth his leaves, and at the setting shutteth them, referring all her actions and endeavours to Him that ruleth the sunne.'

AT THE SUN'S EYE: when the sun looks towards it ('at' being used as in e.g. 'he brightened at this sign of favour'). EYE = glance. The sun is the 'sovereign' of 33. 2.

7. AND IN THEMSELVES, etc. = Whereas their pride (i.e. handsome show: 2. 3, 21. 5), when they are left to themselves (i.e. when the sun does not unfold their petals), closes up and lies buried. AND often has practically an adversative force: cf. 106. 11, 120. 7. So 'and yet.'

8. IN THEIR GLORY: in the midst of all their splendour. See 'glorious' 33. 1, and cf. 'Solomon in all his glory was not arrayed like one of these,' Sidney *A. S.* 3 'in statelier glory shine.' DIE is purely figurative.

9. PAINFUL: conscientiously laborious; cf. the stock 'painful preacher' and a quotation by N.E.D. from Latimer 'We have some as painful magistrates as ever were in England.'

FAMOUSED: cf. 'happies' 6. 6, and see N.E.D.

WORTH: excellence, efficiency (as a warrior); 116. 8 (n.).

[The Qto has WORTH here and QUITE in l. 11. The reading here chosen has the slight advantage over the alternative FIGHT that it preserves the more remote alliteration with 'warrior,' while FORTH creates one with 'from.' Otherwise FIGHT is sufficiently acceptable; *V. A.* 114 'the god of fight.']

13–14. THEN HAPPY I, etc. This is what he 'honours most' (l. 4).

14. REMOVE, etc.: cf. 116. 4 'bends with the remover to remove,' *Euph.* p. 416 'I preferred him that would never remove,' *ibid.* p. 423 'The arguments of faith in a man are constancie not to be removed, etc.' Probably there is also a reference to the technical expression in regard to tenancy; Bell *Dict. Law Scot.* 848 'In order to authorise judicial removing the tenant...must be warned by the landlord to remove.'

XXVI

1. VASSALAGE: so 58. 4.

2. THY MERIT: viz. towards *me*. The friend has earned it.

DUTY: obligation as vassal, respectful homage (Lat. *officium*); cf. 'duteous' 7. 11, *L. L. L.* 4. 2. 147 'Stay not thy compliment, I forgive thy duty, adieu.'

STRONGLY KNIT: cf. *Oth.* 1. 3. 335, *Macb.* 3. 1. 15 'Let your Highness / Command upon me; to the which my duties / Are with a most indissoluble tie / For ever knit'; see also 117. 4.

3. WRITTEN: whereas an embassage is ordinarily made by word of mouth.

4. DUTY: viz. that of l. 2. WIT: intellectual ability.

5. SO GREAT, WHICH...: so great that it....

6. BARE: poorly clothed, and practically 'naked' (l. 8). It is not properly 'apparelled' (l. 11) in fine words, but is 'tatter'd.'

IN WANTING: through lacking. SHOW IT: make 'a good show' of it.

7–8. = Except that I hope some good (= kindly) ingenuity of acceptation on your own part will give it, all naked as it is, comfortable housing in the appreciation of your soul.

CONCEIT: fancy, (ingenious) conception. See 15. 9. The patron is to help it out by finding in it more than it is actually worth; cf. the Dedication of *Lucrece* 'The warrant I have of your honourable disposition, not the work of my untutored lines, makes it assured of acceptance.' Similarly 86. 13 'But when your countenance fill'd up his line, etc.'

8. IN THY SOUL'S THOUGHT: to be taken with 'bestow.' It is to find a hospitable reception in the understanding 'soul' (cf. 69. 3) of the beloved. [It would be very flat to join 'some good conceit in thy soul's thought.']

BESTOW: often used of placing in (comfortable) lodging.

9 sqq. TILL, etc. = until such time as the fortune which determines my progress equips me with greater poetic powers.

WHATSOEVER...THAT...: cf. 'which that...,' 'who that...,' etc.

10. POINTS ON ME: *Rich. II.* 1. 3. 146 'And those his golden beams, to you here lent, / Shall point on me and gild my banishment,' *Oth.* 5. 2. 49 (of portents).

FAIR: favourable (and 'bright').

ASPECT: an astrological term; *T. C.* 1. 3. 92 'Corrects the ill aspects of planets evil,' *W. T.* 2. 1. 107 'There's some ill planet reigns: / I must be patient till the heavens look / With an aspect more favourable.' [Shakespeare always accents the word as here.]

11. APPAREL: proper literary dress (cf. l. 6).

TATTER'D LOVING: ragged way of manifesting my love; cf. Spenser *F. Q.* 1. 12. 202 'my ragged rimes are all too rude and base.'

12. RESPECT: looking at, consideration (cf. Lat. *respicere*); *K. J.* 3. 4. 90 'You hold too heinous a respect of grief.'

13. BOAST: for him to venture even upon expressing his love for such a patron would be a boast.

14. PROVE ME = ask me to show that I am a poet worthy of you. [For the rhyme see Introd. ix. § 9.]

XXVII

1. WEARY WITH TOIL.... Written during a journey; cf. S. 50.

2. DEAR: precious, to be keenly enjoyed.

REPOSE = place of repose; cf. 50. 3, Milton *P. R.* 3. 210 'my harbour and my ultimate repose.' The word is sometimes even used for a couch; cf. Farquhar *Sir H. Wildair* 3. 3 'There is a repose, I see, in the next room.'

4. 'S EXPIRED: i.e. 'is expired,' not 'has expired.' For EXPIRE = bring to an end, cf. *Euph.* p. 77 'To swill the drinke that will expyre thy date.'

5. ABIDE: not 'dwell' but 'stay' (for the night).

6. INTEND: set out upon (Lat. *intendere iter*); *Pericl.* 1. 2. 116 'I...to Tarsus / Intend my travel,' *M. W. W.* 2. 1. 188.

ZEALOUS: a pilgrimage may be performed from a mere sense of duty and without eagerness.

8. LOOKING: belongs to 'thoughts' (the eyelids are not the eyes). For the notion cf. 43. 4 'bright in dark directed.'

WHICH THE BLIND, etc.: i.e. as complete as that of the blind. WHICH = such as....

9. SOUL'S: the word is stressed, as is also 'imaginary.'

IMAGINARY: imaginative; *K. J.* 4. 2. 265 'foul imaginary eyes of blood / Presented thee more hideous than thou art.' Etymologically 'imagination' is this 'forming of pictures.'

10. SHADOW. The word is used of any unreal presentation or unsubstantial vision, including phantoms, things dreamed, reflections in glasses or water, and also pictures; cf. 37. 10, 43. 5–6. Its antithesis is either reality or substance; cf. *R. J.* 5. 1. 10 'Ah me! how sweet is love itself possess'd, / When but love's shadows (viz. in dreams) are so rich in joy,' *Haml.* 2. 2. 265 'The very substance of the ambitious is merely the shadow of a dream.'

SIGHTLESS VIEW: i.e. in the literal sense they can see nothing in the dark. For verbal paradox see Introd. ix. § 11.

11. WHICH, LIKE, etc.: the visionary form shines against the ghastly (= ugly) night like a jewel on a negro; cf. *R. J.* 1. 5. 47 'It seems she hangs upon the cheeks of Night / As a rich jewel in an Ethiop's ear.'

12. BLACK...BEAUTEOUS. It should be remembered that 'black' was unbeautiful (127. 1); Introd. v.

OLD: she is naturally a hag.

14. FOR THEE, etc.: because of *you* (who haunt me and keep my *mind* at work by night) and because of *myself* (who 'toil' my *limbs* by travel). FOR = because of: cf. *K. L.* 2. 4. 55 'Thou shalt have as many dolours for thy daughters,' and e.g. 'I cannot sleep for weariness.'

XXVIII

5–6. AND EACH, THOUGH ENEMIES... / DO...: a confused, but easily intelligible, expression for 'And each, though either is an enemy to the other's reign, joins in torturing me.'

THOUGH ENEMIES: cf. Aeschylus *Agam.* 650 'Fire and sea, though bitterest enemies of yore, took common oath to destroy the ill-fated fleet.'

6. IN CONSENT: making common cause; cf. *A. Y. L. I.* 2. 2. 3 'Some villains of my court / Are of consent,' and e.g. 'with one consent.'

SHAKE HANDS: in pledge of a compact; *A. Y. L. I.* 5. 4. 107 'They shook hands and swore brothers.'

7. THE ONE, etc.: cf. 27. 13. TO COMPLAIN: the infin. follows 'torture' (not 'shake hands'), and = by my complaining (or having to complain); 1. 14, 3. 8, 66. 14.

8. FAR is stressed. For the same notion cf. 50. 1–4.

9. HIM: the emphatic word.

10. DOST HIM GRACE: you beautify him (cf. 7. 1). Contrast 'disgrace' (33. 8). Here 'grace' is most probably a noun, i.e. 'dost grace to him'; cf. 103. 8 'doing me disgrace,' 132. 8 'Doth half that glory to the sober west.' See also 100. 7.

11. SWART-COMPLEXION'D: and therefore not beautiful; see 27. 12.

12. TWIRE. The word (also written *tweer*, and still in provincial use) means either 'twinkle' or 'peep.' Here 'sparkling' would make the former pleonastic. For the latter cf. Jonson *Sad Shepherd* 2. 1 'Which maids will twire at, 'tween their fingers thus,' Beaumont and Fletcher *Woman Pleased* 4. 1 'I saw the wench that twir'd and twinkled at thee.'

GILD'ST THE EVEN: *M. N. D.* 3. 2. 187 'Fair Helena, that more engilds the night / Than all you fiery oes and eyes of light.'

13. DAY DOTH DAILY, etc. Every day of farther travelling means that he will be so much the longer away from his love. The words recall Goldsmith's 'And drags at each remove a lengthening chain.'

14. GRIEF'S LENGTH: the prolongation of the grief. STRONGER = more intensely felt; cf. 'the strong offence's cross' (34. 12) and see 153. 8. While the day, by the increasing distance, lengthens out the grief, the night, by brooding more upon it, makes the lengthening all the more keenly realised. [Capell's STRENGTH, though attractive, is not necessary.]

XXIX

3. TROUBLE...HEAVEN: weary it with importunity (the Lat. *fatigare deos*).

DEAF...BOOTLESS: for the pleonasm of emphasis see Introd. ix. § 15.

5. ONE, etc.: this or that man with better prospects.

6. FEATUR'D LIKE HIM: handsome like So-and-So. Not simply 'with features like....' See 11. 10 'featureless,' and a quot. in N.E.D. from 1587 'their featur'd limbs bedeck'd.'

7. ART: learning, literary or other accomplishment; 14. 10, 78. 12.

SCOPE: range of genius. So Mason *Marn. Gray* 5 'the scope and turn of their genius.' [Not = opportunities.]

8. WHAT I MOST ENJOY: anything I *do* specially possess. He does not wholly deny some sort of gift.

9. YET, etc. The line should be related to what follows. = Nevertheless, while almost led to despise (= loathe, cf. 100. 12) myself through *such* thoughts, it happens that I think of *you*.... The contrast of '*these* thoughts' with a happier one should not be overlooked.

[It would be quite away from the mark to connect the line with what precedes, as if = and all the time almost despising myself for thinking such thoughts.]

10. MY STATE: resuming the word in l. 2.

10–12. MY STATE...SINGS: i.e. my heart, recognising the blessedness of my state, sings.

11. ARISING. To be taken with 'state.' The usual punctuation mars the antithesis in l. 12.

12. SULLEN: sombre of aspect; 1 *Hen. IV.* 1. 2. 236 'like bright metal on a sullen ground.'

AT HEAVEN'S GATE: *Cymb.* 2. 3. 21 'Hark, hark! the lark at heaven's gate sings,' Lyly *Campaspe* 5. 1 'How at heaven's gate she (viz. the lark) claps her wings, / The morn not waking till she sings.' There is a reference to a complimentary *aubade.*

13. WEALTH: well-being; cf. 'Grant him in health and wealth long to live' and 'commonwealth.'

14. WITH KINGS = 'with that of kings,' although we might grammatically construe as 'I would not exchange with kings and take their state for mine.' In the case of kings 'state' = splendid position (96. 12, 124. 1).

XXX

1–2. SUMMON: in the legal sense.

SESSIONS: sittings of the court (cf. 'quarter sessions,' 'petty sessions'). So *Oth.* 3. 3. 138 'Who has a breast so pure / But some uncleanly apprehensions / Keep leets and law-days and in session sit / With meditations lawful?'

SWEET SILENT THOUGHT. 'Thought' is the judge who sits, and the counsel who plead; SILENT because there is no such speaking as in the courts; SWEET because neither judge nor proceedings are harsh.

3. SOUGHT has much the same sense as in 'a person much sought after' or the old 'seek to' (Milton *Com.* 376 'Wisdom's self / Oft seeks to sweet retired solitude').

4. WITH OLD WOES: with the recital of old sorrows. For the stock antithesis cf. *Euph.* p. 267 'as though the remembrance of his olde life had stopped his newe speech.'

NEW: 15. 14.

MY DEAR TIME'S WASTE: not 'the loss of my precious time' (which is not in point), but 'the destruction which time has caused in things precious to me (or touching me nearly).' In point of sense 'dear' belongs to 'waste,' 'time's waste' being virtually a compound (cf. 12. 10 'the wastes of Time'). It can hardly be decided whether 'dear waste' = loss of dear things (cf. l. 6 'precious') or = loss which affects me keenly. For the latter cf. *Rich. II.* 1. 3. 146 'thy dear exile,' *K. J.* 1. 1. 257 'my dear offence.' [If we join 'dear' to 'time,' the sense is 'the waste of what once made the time dear to me.']

5. CAN I...: I know how to... (despite the lack of 'use').

DROWN: i.e. I can not only weep, but weep so as to *drown*....

UNUS'D TO FLOW: cf. *Oth.* 5. 2. 350 'Of one whose subdued eyes, / Albeit unused to the melting mood, / Drop tears,' *Hen. VI.* 1. 5. 3 'I am a soldier, and unapt to weep.'

6. DATELESS: thus differing from the ordinary night; = endless: cf. 153. 6, with 14. 14.

7. CANCELL'D: scored off the list; cf. the quot. on l. 9.

8. EXPENSE: loss; 94. 6.

9. FOREGONE: gone and past (Lat. *praeterita*); Cowley *Pind. Od.* 1. 3 'with oblivion's silent stroke deface / Of foregone ills the very trace.'

10. HEAVILY: in sorrow; 50. 1, *Temp.* 5. 1. 200 'A heaviness that's gone,' Clarendon *Hist. Reb.* 13, § 124 'Berkley...took this refusal very heavily.'

FROM WOE TO WOE: as if checking items in making up an account. TELL = count: 132. 12.

12. WHICH...: viz. account.

13. FRIEND: a stronger word than now, and used of either sex as = lover; 42. 8, *M. M.* 1. 4. 29, etc.

14. ALL LOSSES, etc.: i.e. *you* amount to them all, for they are all reproduced in you. The thought is carried on in the next sonnet.

XXXI

1. THY BOSOM, etc. The bosom of the beloved, as containing the heart of the poet (22. 7), contains *all* the hearts which the poet has loved. He thus has a claim to all the *love* once due to them.

ENDEARED WITH: not simply 'made dear *by*...,' but it has become endowed *with* their combined value.

2. BY LACKING: through missing.

3. THERE REIGNS LOVE: it is *there* that love (so far as I am concerned) has its undisputed sway.

ALL LOVE'S LOVING PARTS: 'parts' are not here qualities, but 'portions.' The poet's love has in the past been distributed among a number of its objects; all these portions are now absorbed by the one.

5. HOLY AND OBSEQUIOUS: paid in the pious spirit due to the dead. HOLY = devout; *A. Y. L. I.* 3. 5. 99 'So holy and so perfect is my love.' OBSEQUIOUS: properly = dutiful (125. 9), the origin being Lat. *obsequium* (dutiful service), but a special application was influenced by 'obsequies'; cf. *Tit. And.* 5. 3. 152 'shed obsequious tears upon this trunk,' *Haml.* 1. 2. 92 'do obsequious sorrow.'

6. DEAR: keenly felt; 30. 4.

RELIGIOUS: performing its duty 'religiously' or scrupulously; Dryden *Aeneid* 1. 769 'religious of his word.' N.E.D. quotes Porter (1599) 'Loyal, religious in love's hallowed vows.' In *A Lover's Complaint* 250 there is a play upon senses: 'Religious love put out religion's eye.'

STOL'N: i.e. the tear was not justly claimed, since the supposed dead were *not* dead.

7. INTEREST: often used for a 'right' or claim in a thing; cf. 74. 3, *Rich. III.* 2. 2. 47 'So much interest have I in thy sorrow / As I had title in thy noble husband,' *A. Y. L. I.* 5. 1. 8, where, in answer to 'a youth lays claim to you,' Audrey says 'He hath no interest in me in the world.' Minsheu (*Span. Dict.*)

has *interessado*: interessed, have right in. So still 'I have an interest in the property.'

APPEAR: not 'seem,' but 'are found to be' (Lat. *apparent*).

8. REMOV'D: moved from their former place. [Not, from my sight.]

9. LIVE. The love, though buried, is not *dead*, but *lives*.

10. HUNG WITH, etc. Tombs are 'hung' or decorated with the insignia of their occupants. The writer's friend, having absorbed into himself all the previous 'lovers,' and being now the 'grave' in which they live buried, is naturally hung with *all* their trophies. [There is doubtless also an allusion to his comprehensive sum of external beauty.]

LOVERS: a weaker word than now, just as 'friend' (30. 13) is a stronger.

11. ALL THEIR PARTS OF ME: all the parts or shares of me which they can respectively claim.

13. = the images of those whom I loved. For IMAGES see 3. 14.

14. THOU, ALL THEY,... = thou, being all they (as embodying them all),....

XXXII

1. IF THOU SURVIVE, etc. For any implication as to the relative ages of the two parties see Introd. i. § 6.

WELL-CONTENTED. He has had his blessings, and will be content if he still enjoys the beloved's love. [Otherwise just possibly = which has had such rich contents.]

2. CHURL: grudging; 1. 12.

3. BY FORTUNE: perchance (Lat. *forte*); *Oth.* 5. 2. 226 'That handkerchief... I found by fortune.'

5. BETTERING OF THE TIME. Shakespeare is conscious of the poetic advance of the Elizabethan age, and expects further progress (l. 9); cf. 'time-bettering' 82. 8.

7. RESERVE: keep as something precious, treasure up; *Oth.* 3. 3. 295 'She so loves the token... / That she reserves it evermore about her.' The word is also used for preserving, keeping alive (*M. M.* 5. 1. 472), but that sense is inadequate here. See further 85. 3.

MY LOVE: i.e. my love of you (as evinced in them); cf. ll. 11, 14. Not = 'your love of me' or 'for my sake' (10. 13).

8. EXCEEDED belongs to 'rhyme.'

HEIGHT: to which they soar; cf. 86. 6 'above a mortal pitch,' and the references by Horace and Gray to the eagle flight of Pindar.

HAPPIER: either as living on into the 'bettered' times or as possessing a 'happier' gift.

11. DEARER: more valuable. BROUGHT: brought forth, produced. So Lat. *ferre*, Gk. *φέρειν*.

12. TO MARCH IN RANKS, etc.: 'equipage' = equipment (so Milton *Pref.* to *Eikon.*), and especially of dress. With the whole Tyler compares Marston

Metam. of Pygmalion's Image 'Stanzas like odd bands / Of voluntaries and mercenarians: / Which, like soldados of our warlike age, / March rich bedight in warlike equipage, / Glittering in daubed lac'd accoutrements / And pleasing suites of love's habiliments.' OF BETTER EQUIPAGE thus = better dressed, and recalls the 'apparel' of S. 26. In a procession the various grades (RANKS) were marked by more and less richness of equipment; here the 'equipage' is that of learning and literary skill. Meanwhile to 'march in equipage with' was an established phrase for 'walk in equal rank with'; cf. Browne *Brit. Past.* 1. 2 'His work, not seeming fit / To walk in equipage with better wit,' Nash (*Pref.* to Greene's *Menaphon*) 'march in equipage of honour with any of your ancient poets.' [There may also be an allusion to his writings taking their place on the same shelf.]

XXXIII

1–4. The full metaphor is that of a sovereign who first greets the highly-placed with 'flattering' signs of favour, and then sheds the 'gold' of his geniality over lowlier folk.

1. GLORIOUS: both resplendent and glorifying; cf. 'glory' 25. 8, 'a glory' (= an aureole), Spenser *F. Q.* (Dedic.) 'Those glorious ornaments of heavenly grace.'

3. KISSING: as monarchs bestowed kisses on favoured persons.

4. GILDING PALE.... As earthly alchemy turns 'pale' silver or lead into gold, so this 'heavenly' alchemy converts the pale streams. For the notion cf. *K. J.* 3. 1. 77 'The glorious sun / Stays in his course and plays the alchymist, / Turning with splendour of his precious eye / The meagre cloddy earth to glittering gold.' For alchemy as flourishing in Elizabethan times see Jonson's *Alchemist*. For an eye itself emitting beams and performing the alchemy cf. 114. 4 and see note on 20. 6.

5. ANON PERMIT, etc. So *T. G. V.* 1. 3. 84 'O how this spring of love resembleth / The uncertain glory of an April day, / Which now shows all the beauty of the sun, / And by and by a cloud takes all away.' The notion here is not that (found elsewhere) of the beloved dimming his own lustre by allowing bad company to 'disgrace' him, but simply that of withdrawing the light of his countenance. So the offended Hamlet is asked why he lets 'the clouds hang on him.'

BASEST: in the (now obsolete) sense of dingy, sombre, dark; *Tit. And.* 4. 2. 72 'Is black so base a hue?' N.E.D. quotes Cogan (*Haven of Health*) 'that (urine) which is well coloured, not too high or base.' So inf. 34. 3, and see 100. 4.

6. RACK: driving masses of cloud or fog; Bacon *Sylva Sylvarum* 115 (cited by Dyce) 'The winds in the upper region, which move the clouds above (which we call *rack*).'

CELESTIAL. The epithet is not idle. The face is one worthy of a celestial being, surpassing earthly splendour (cf. 'heavenly touches' 17. 8), and therefore the last to be permitted (l. 5) to be so 'disgraced' (l. 8).

7. HIDE. The infin. follows 'seen,' not 'permit.'

8. STEALING UNSEEN, etc.: not that he slinks away as if dishonoured. 'Stealing' simply denotes the concealment of his motion, while DISGRACE = disfigurement, loss of 'grace' (28. 10), as in the quot. of N.E.D. from Pettie (1581) 'some wart, mole, spot, or suchlike disgrace.'

9. MY SUN: 'my' is stressed. The beloved is both his sun and his sovereign.

10. ALL-TRIUMPHANT: not that the splendour of the sun was itself 'triumphant,' but that it rendered the recipient so. TRIUMPHANT = exulting: see 25. 3 and cf. *Rich. III.* 3. 2. 80 'Think you, but that I know our state secure, / I would be so triumphant as I am?'

12. REGION CLOUD: *Haml.* 2. 2. 607 'the region kites.' The 'region' is the sky: *ibid.* 509 'anon the dreadful thunder / Doth rend the region.' More fully 'the airy region' (Milton *Nat. Ode*) or 'the upper region' (Bacon quoted on l. 6).

14. OF THE WORLD: earthly, terrestrial; cf. 'our terrene moon' (*A. C.* 3. 13. 153).

STAIN: lose their brightness; *L. L. L.* 2. 1. 48 'If virtue's gloss will stain with any soil.' Such intransitives are still frequent (e.g. 'this tarnishes easily'). For the thought in general cf. *Rich. II.* 3. 3. 65 'When he perceives the envious clouds are bent / To dim his glory and to stain the tract / Of his bright passage to the occident.'

XXXIV

2. WITHOUT MY CLOAK: without providing myself with some protection against a possible change in the warmth of your regard.

3. BASE: dingy; 33. 5.

4. HIDING: more probably to be taken with 'clouds' than with 'you.'

BRAVERY: handsome show; 12. 2.

ROTTEN: foul with corrupt moisture; *Cor.* 3. 3. 121 'the reek o' the rotten fens,' *Lucr.* 778 'With rotten damps ravish the morning air.' So 'rotten weather' (Jonson).

SMOKE: any thick exhalation or obscuring mist (see N.E.D.).

5. 'TIS NOT ENOUGH, etc. The poet is not to be satisfied merely with a returning show of favour, nor with the shame (9) or repentant sorrow (10–11) of the beloved; the only true 'salve' is his *love* (13). Somewhat similarly *Euph.* p. 324 'A plaister is a small amends for a broken head, and a bad excuse will not purge an ill accuser.'

7. WELL OF...SPEAK: speak well of, commend (as being really a salve).

8. THAT HELES. The spelling HEALES of the Qto is misleading for a modern reader. HEAL (*hele, hell*) was a frequent old verb for 'cover,' 'conceal.' Trevisa (1398) has 'the eye-lyddes that ben the helers and coverers of the eyes.' N.E.D. cites *Child Ballads* (17th cent.) 'Although I heal (i.e. hide) it ne'er sae well, / Our God above does see.' The salve is not efficacious if it simply covers over, or hides, the immediate wound without curing the feeling of humiliation (see 'disgrace' 66. 7, 89. 5, 126. 8). In the physical sense 'disgrace' is disfigurement, and the meanings here coalesce. Cf. *Haml.* 3. 4. 147 'It will but skin and film the ulcerous place.'

[On spelling in the Qto see Introd. xii. (2). The modern sense of 'heals' is no proper antithesis to 'cures.']

9. = *Shame* on *your* part will not suffice to cure the *grief* on *mine*; I must go on grieving, unless I have your *love*.

10. = *Repentance* is not enough; I still have to bear the loss of what you have withdrawn.

12. STRONG. The offence is 'strong,' the relief is 'weak' (11). STRONG = deeply felt, grievous; 28. 14, *R. J.* 3. 1. 195, Coverdale 2 *Kings* 25 'the curing of a strong disease.'

13–14. At this point he imagines himself to see the beloved shed tears, not of shame or repentance, but of love. These, being pearls (*T. G. V.* 3. 1. 225 'a sea of melting pearls, which some call tears'), are 'rich' (i.e. of great value) and therefore a sufficient 'ransom.'

RANSOM: redeem, pay for; 120. 14, *Oth.* 3. 4. 118 sq.

XXXV

3. ECLIPSES: an 'eclipse' is any obscuration; cf. 60. 7, 107. 5.

STAIN: 33. 14.

4. LOATHSOME CANKER, etc. Not simply = even in the sweetest bud you will (sometimes) find a canker-worm, but = the sweeter the bud, the more readily does the canker choose it; cf. *Euph.* p. 39 'The pestilence doth most infect the clearest complexion and the caterpillar cleaveth unto the ripest fruits.' Shakespeare is plainly borrowing from Lyly (see Introd. x). So in *T. G. V.* 1. 1. 42 'As in the sweetest bud / The eating canker dwells.' In the same manner should be understood 70. 4.

CANKER: canker-worm; 70. 7, 95. 2, *Haml.* 1. 3. 39 'The canker galls the infants of the spring,' Topsell (*Serpents* 1608) 'A dissertation on Caterpillars or Palmer-worms, called of some Cankers.'

5. EVEN I IN THIS = just so I, in doing what I am doing. [Not = I, even in this....]

6. AUTHORIZING: justifying; Chesterfield *Lett.* 211 'Custom seems to authorise civil and harmless lies.' The accentuation on the second syllable is not rare. So *canónize* in *Hamlet*.

WITH COMPARE: by comparisons (21. 5) such as I have made (in ll. 2–4).

7. MYSELF CORRUPTING, SALVING...: making myself a corrupt pleader in (or by) salving....

THY AMISS: 151. 3, *Haml.* 4. 5. 18 'prologue to some great amiss.'

8. EXCUSING, etc.: i.e. (corrupting myself by) excusing.... The meaning is 'pleading excuses not only sufficient to cover your actual sins, but to cover them even if they were more (= greater: 23. 12, 96. 3).'

9. TO THY...FAULT: i.e. to defend it, to its assistance.

SENSUAL...SENSE. A play upon meanings (Introd. ix. § 11). SENSE = good reasons, viz. the arguments adduced in ll. 2–4.

10. THY ADVERSE PARTY: in a legal action. The same notion occurs in 49. 11–12.

[Though the usual punctuation is here followed, the parenthetic line 10 is very abrupt. Perhaps (taking 'for' as = 'because') we should read

'For to thy sensual fault I bring in sense,
Thy adverse party is thy advocate,
And 'gainst myself *I* lawful plea commence.'

Yet cf. Spenser *F. Q.* 1. 8. 351

> But neither darkness foul, nor filthy bands,
> Nor noyous smell, his purpose could withhold—
> Entire affection hateth nicer hands—
> But that with constant zeal, etc.]

11. A LAWFUL PLEA: a plea in keeping with good law. A 'plea' (cf. 'Common Pleas') is an action at law; Coverdale 2 *Sam.* 15. 4 'O that every man which hath a plea or matter to do in the law might come to me.' This meaning is required by COMMENCE; cf. 'commence a suit,' 'commence proceedings,' 1 *Hen. IV.* 1. 1. 4 'new broils / To be commenced in strands afar remote.' [Otherwise 'a lawful plea' might have meant 'the plea that you are acting lawfully': Introd. ix. § 14.]

12. SUCH CIVIL WAR, etc.: such civil war (in my feelings) exists in the fact of my loving and hating at the same time.

14. THAT SWEET THIEF. It might not be clear whether this is the beloved, who 'robs from' him by being unfaithful, or whether, in defending that beloved, the poet so far defends the affair that he actually aids and abets the third party who has stolen him. But 'sweet' makes for the former interpretation.

SWEET THIEF: cf. 'tender churl' (1. 12).

XXXVI

1. CONFESS: i.e. I own to being the blemished party and must accept the consequences.

TWAIN: i.e. separated, unconnected; cf. *T. C.* 3. 1. 110 'She'll none of him; they two are twain.'

2. UNDIVIDED...ONE: an emphasis, not a tautology; Introd. ix. § 15.

3. REMAIN: i.e. when we are parted, the blemishes will be left with *me*; *you* will carry away no share of them.

5. LOVES. The alliterative antithesis with 'lives' (6) is studied.

ONE RESPECT: one thing to which they look, one common consideration; *K. L.* 1. 1. 240 'Since that respects of fortune are his love, / I shall not be his wife,' *Haml.* 3. 1. 68 'There's the respect / That makes calamity of so long a life,' and inf. 49. 4.

6. SEPARABLE: separating. Active adjectives in *-able* (as in Lat. *-bilis*) were used freely; cf. 'comfortable doctrine,' 'deceivable' (= deceptive).

SPITE: malevolent circumstance; Jonson *Ev. Man in his Hum.* 1. 3 'I ha' no boots, that's the spite on't.'

7. SOLE EFFECT: unity in operation, or effect in the way of oneness. EFFECT = substantial outcome: 5. 11.

9. EVERMORE: ever hereafter. The sense 'perpetually,' belongs only to positive clauses (70. 12). ACKNOWLEDGE bears stress. [Certainly not EVER MORE = ever acknowledge you more (than now).]

10. BEWAILED: viz. by myself.

11. PUBLIC: open, manifest; 25. 2.

12. THAT HONOUR: playing upon 'honour' in the preceding line. = If you honour me publicly, your doing so will take that amount of honour from your reputation. [Not = that (peculiar) honour which attaches to it.]

14. 'As...' = 'that....' [The couplet 13–14 recurs in S. 96.]

XXXVII

3. LAME. Not in the physical sense, and least of all in its limited application to the legs and feet. The word metaphorically denotes any kind of disablement or infirmity (cf. e.g. 'a lame excuse'): *K. L.* 4. 6. 225 'A most poor man made lame by Fortune's blows.' So 'limping sway' (66. 8). The poet means only that he himself is deficient in the gifts and qualities of ll. 4–5. He is to the young man as age to youth, and (*Pass. Pilgrim*) 'Youth is nimble, age is lame (i.e. feeble).' [87. 3, which has been much misunderstood, should not be quoted here.]

DEAREST: 30. 4; *Haml.* 1. 2. 182 'my dearest foe,' *T. of A.* 5. 1. 231 'our dear peril,' Milton *Lyc.* 'Bitter constraint and sad occasion dear.' [For the coalescence of two distinct words in a common form 'dear' see N.E.D.]

SPITE: not so much her disposition as = injury or wrong done by her; cf. 40. 14.

4. COMFORT: support, strengthening. So 144. 1; Blackstone *Comm.* 4. 32 'If a man be adherent to the king's enemies...giving them aid and comfort.' OF: from....

WORTH: great excellence (25. 9). Etymologically = 'what one amounts to.'

TRUTH. This word requires close attention wherever it occurs in the sonnets (e.g. 54. 2, 14; 60. 11; 62. 6; 96. 8; 102. 1–3). Sometimes it denotes sincerity, constancy; sometimes truth to the ideal pattern (Introd. xi). One rightly built to that pattern is 'true'; one who falls short is so far 'lame.'

6. OR ANY: i.e. '(that is to say) either *any* of these, or *all* of them, or more still.'

7. ENTITLED...SIT = are invested with a secure title to their seat; cf. *Lucr.* 57.

IN THY PARTS: in the various components of your being. [Not = 'abilities.']

CROWNED: i.e. in their most royal or consummate form. He is a 'king' (63. 6) in all these respects.

8. I MAKE MY LOVE ENGRAFTED, etc. = I treat my love (and so myself, being your accepted lover,) as grafted upon all this richness, and so drawing life and strength from it, as a graft does from the stock: cf. 'engraft you new' (15. 14). For MAKE cf. 108. 12 (ποιοῦμαι).

STORE: rich accumulation of goods; 14. 12, 64. 8, *Euph. Gold. Leg.* B. 4. *b* 'Riches is a great royalty, and there is no sweeter physic than store.'

10. SHADOW...SUBSTANCE. See on 27. 10, and cf. *Rich. II.* 2. 2. 14 'Each substance of a grief hath twenty shadows, / Which show like grief itself.'

11. = from what overflows (37. 11) from you I obtain a sufficiency for myself.

12. BY A PART OF...: by (so far) participating in.... GLORY: splendour; 25. 8.

LIVE: i.e. have a vitality worth calling 'life.' There is also the notion of 'living upon' certain means (cf. 67. 12).

13. LOOK: 11. 11.

WHAT IS BEST: viz. love, constancy. BEST is emphasised.

14. TEN TIMES HAPPY: 'happy' is stressed; i.e. I am not (as described in l. 9) lame, etc., but *happy* (= blest), and ten times so.

XXXVIII

1. WANT SUBJECT, etc.: lack material for 'invention,' i.e. for producing (as poets are expected to do) something novel; cf. S. 108 and see Introd. ix. § 16. Dryden (*Ded.* of *Aeneid*) has 'A poet is a maker, as the name signifies, and he who cannot make, that is, invent, hath his name for nothing.' So *Hen. V* (Prol.) 'O for a muse of fire, that would ascend / The brightest heaven of invention!'

2. POUR'ST not only answers to the 'influence' (or flowing in) of the inspiring Muse (78. 10), but has the emphatic sense of e.g. 'it literally *poured*.'

3. THINE OWN SWEET ARGUMENT: the theme of your sweet self, which should ensure sweetness in the verse; see 106. 3 and cf. 84. 7–8. ARGUMENT (Lat. *argumentum*) properly = matter treated: 76. 10, 79. 5.

4. VULGAR: common, ordinary; 48. 8, 112. 2, and e.g. 'the vulgar tongue.' PAPER is contemptuous. REHEARSE: set forth duly; 21. 4.

6. STAND AGAINST THY SIGHT: bear your scrutiny. STAND = hold its ground (as in e.g. 'it cannot stand the test').

8. INVENTION: see l. 1, 76. 6, 103. 7, etc.

GIVE...LIGHT: open its eyes, show it how to proceed.

9. MORE IN WORTH: greater (23. 12) in potency as an inspiring force. For 'worth' cf. 25. 9. This sense should be borne in mind when discussing 116. 8.

11. CALLS ON: invokes; 79. 1, 117. 3. The stress is 'one who calls on *you* will assuredly bring forth *eternal* numbers.'

12. ETERNAL...TO OUTLIVE, etc.: see Introd. ix. § 15.

13. CURIOUS: 'fastidious,' whether (1) in the painstaking execution of work (the *curiosa felicitas* attributed to Horace), or (2) in the criticism of it. For the former cf. Watson *Ded.* to *Century of Love* 'the curious pencil of Apelles'; for the latter *R. J.* 1. 4. 31 'What curious eye doth quote deformities?'

14. PAIN: pains, labour (of composing); cf. 25. 9 'painful,' and, for the singular, the quot. in N.E.D. from Owen (1603) 'The husbandman that spareth pain spareth thrift.'

PRAISE: for any merit it possesses (since that is due only to your inspiration).

XXXIX

1. WORTH: 37. 4.

WITH MANNERS: with proper modesty; so 'in manners' 85. 1.

3. MINE OWN, etc.: praise (offered) by *myself* to *myself*; not 'bring to mine own self' (which is flat and pointless). BRING: cf. e.g. 'this brings no profit.' The line is another way of saying 'Self-praise is no recommendation'; cf. *T. C.* 1. 3. 240 'The worthiness of praise distains his worth, / If that the prais'd himself brings the praise forth.'

5–6. ...DIVIDED...SINGLE ONE: cf. 36. 1–2, 4–8.

6. DEAR: keenly felt, affecting our inmost life (30. 4, etc.). It is, of course, also precious.

LOSE NAME OF SINGLE ONE: i.e. let people no longer speak of us as being one and the same.

8. ALONE. The merit all lies in the beloved, and the poet must not seem to claim any share.

10. SOUR...SWEET: cf. 35. 14. = The absence of *you*, though so *bitter* in itself, allows an opportunity for *thoughts* which are *sweet*.

11. ENTERTAIN: beguile; *Lucr.* 1361 'The weary time she cannot entertain,' Spenser *F. Q.* 1. 7. 7 'The guiltless man with guile to entertain,' Milton *P. L.* 2. 526 'entertain / The irksome hour.' [Not = entertain the contemporary world.]

12. WHICH, etc. It is not 'love' which beguiles 'time and thoughts'; DOTH is plural (cf. 41. 3 'befits'). The 'thoughts of *love*,' put into verse, beguile time by making it pass, and also beguile his (other) thoughts (which would be sad) by making him dwell upon the *sweetness* of his beloved. For the play in the repeated 'thoughts,' viz. (1) poetic fancies, (2) cares and broodings, see Introd. ix. § 11.

DECEIVE: wile away. N.E.D. quotes Bishop Patrick (1663) 'to deceive the tediousness of the pilgrimage.' So Horace *decipere laboris*.

13. TEACHEST: i.e. you show me a way in which I can perform this feat.

14. BY PRAISING HIM HERE, etc. The line would be very flat except for the rather involved conceit which it contains. We must join 'him here,' not 'praising here.' Though separated, and therefore in that sense 'twain,' they are really still 'one,' and the poet, by apparently praising one who is absent (in body), is in reality praising one who is 'here (in the heart of the poet),' without meanwhile violating 'manners' (l. 1): cf. *A. C.* 1. 3. 102 'Our separation so abides and flies, / That thou, residing here, goes yet with me, / And I, hence fleeting, here remain with thee.'

XL

1. ALL MY LOVES: all whom I love or who love me.

2. WHAT HAST THOU THEN, etc. For the sentiment (with a difference) cf. S. 31.

3. NO LOVE, etc.: i.e. you acquire thereby the love of no one who has *truly* been a *love* of mine; for, if it was true love, then, being *mine*, it was already *yours*.

4. THIS MORE: this additional amount, this 'plus.'

5–6. THEN, IF, etc. The expression is rather tortured. = Then, if for my sake (cf. 10. 13) you receive (= accept) my love (= the love I offer you), and therefore all that it carries with it, I cannot blame, etc. The meaning is more clear in 42. 6–7.

6. FOR: because.

MY LOVE: here = my mistress (who is comprehended in 'my love'). For the

usual shifting of the sense see Introd. ix. § 11. In 'using' her you are but making use of the love which you are accepting from me.

USEST: 20. 14, *Oth.* 5. 2. 73 'He hath used thee' (carnally).

7–8. BUT YET, etc. = On the other hand, if you believe yourself to be *refusing* my love (for you), and yet are *accepting* that love in a perverse way by accepting my mistress (who is 'my love'), and so are deceiving yourself, you are to be blamed.

8. WILFUL: perverse; 80. 8, 117. 9.

9–12. The poet now (rather inconsequently) calls the act a wrong, all the more felt because done by a lover, though he will forgive it.

9. GENTLE THIEF: 35. 14 'sweet thief.'

10. ALL MY POVERTY: *all* my poor possessions (as in other circumstances he might have said 'all my wealth').

11. LOVE KNOWS: anyone who loves will realise....

12. KNOWN INJURY: injury (= unjust act, 58. 8) recognised as to be expected. There is a condensation in the epithet (Introd. ix. § 14), since it is the situation, not the injury, which is 'known.'

KNOWN. It is necessary for exact interpretations to watch the sense of 'know.' Very frequently it = recognise, realise; 51. 8, 53. 2, 80. 2, etc.

13. LASCIVIOUS GRACE. The friend may be 'lascivious,' but he has such 'grace' (beauty and charm: 17. 6) that *anything* becomes him. Somewhat similar is the attitude in 57. 13–14.

LASCIVIOUS simply = wanton, sportive (Lat. *lascivus*). N.E.D. quotes Topsell (1607): 'A young maid, playing with the bear lasciviously, did so provoke it that he tore her to pieces.'

SHOWS: looks, presents the appearance; 105. 2.

14. SPITES: hurts; 37. 3. MUST NOT BE FOES: i.e. though, in that case, the injuries would be easier to bear (ll. 11–12).

XLI

1. PRETTY: with the older notion of wayward playfulness; 139. 10 'pretty looks,' *M. V.* 2. 6. 37 'lovers cannot see / The pretty follies they themselves commit.' So Dutch *prettig* = 'sportive.' [The conjecture *petty* is to be regretted.]

LIBERTY: free behaviour, wantonness. A milder word than 'licence'; *Haml.* 2. 1. 32 'breathe his faults so quaintly / That they may seem the taints of liberty.' This meaning is played upon in 58. 6.

3. BEFITS: for this plural cf. 39. 12. The sense is that of something 'merely in keeping with,' and therefore so far to be excused, not of something to be commended. They are a natural outcome of his (sportive) youth and of (the temptations offered to) his beauty.

4. STILL: continually. FOLLOWS: either (1) pursues, dogs, or (2) lackeys (*T. G. V.* 1. 1. 94, *K. L.* 2. 4. 64 sq., etc.).

5–6. Cf. 1 *Hen. VI.* 5. 3. 77 'She's beautiful, and therefore to be woo'd; / She is a woman, therefore to be won,' *Tit. And.* 2. 2. 82.

6. ASSAILED: by temptation; cf. 70. 10.

7. WHAT WOMAN'S SON: cf. *V. A.* 202 'Art thou a woman's son, and canst not feel / What 'tis to love?'

9. AY ME: O.F. *aymi*, Ital. *ahime*. [N.E.D. cautiously says that the English phrase was either 'adopted from, or influenced by,' these forms.]

MY SEAT: the special place which *I* should rightly occupy; cf. *Oth.* 2. 1. 304 'I do suspect the lusty Moor / Hath leap'd into my seat,' *Lucr.* 412.

FORBEAR: leave alone, refrain from using; Ford *Love's Mel.* 3. 2 'forbear the room.'

11. RIOT: wanton exuberance. So a plant 'runs riot.'

13–14. We may either understand as = 'through the fact of your beauty tempting *her*, etc.,' or join 'tempting' to 'thou,' i.e. 'tempting *her* by reason of your beauty, etc.' The former better suits the second line and appears to have the more point. The poet lays the blame on the friend's beauty, not on his will. It is that beauty which tempts *her*, and is itself false to the poet. For the notion cf. *Much Ado* 2. 1. 173 'for beauty is a witch, / Against whose charms faith melteth into blood,' *Lucr.* 482 'the fault is thine, / For those thine eyes betray thee unto mine.'

XLII

2. DEARLY: not = 'tenderly,' but he set a high value on her love.

3. CHIEF: the principal part; cf. Hawes *Past. Pleas.* 'The chief is gone of all my melody.' So in heraldry the 'chief' is the principal part of an escutcheon, and this may explain the 'select and generous chief' so much discussed in *Hamlet*.

4. A LOSS IN LOVE: as we speak of e.g. 'a loss in men and money.'

5. EXCUSE YE: urge in excuse for you: 35. 8. For the loose rhyme see Introd. ix. § 9.

6–7. Compare the notion in 40. 5–6. '*I*' and '*my*' are stressed.

7. EVEN SO: for just the same reason.

ABUSE: the word is used either of deceiving (cf. 'disabuse of a notion') or of injuring, wronging.

8. FRIEND: see 30. 13, *R. J.* 3. 5. 43 'Art thou gone so? love! lord! Ay, husband! friend!'

APPROVE: prove, test; 1 *Hen. IV.* 4. 1. 9 'Nay, task me to my word; approve me, lord.' The sense here is carnal; cf. 'taste' 40. 8.

9. MY LOVE'S: not simply = my mistress's, but the gain is to my 'love' after all (since she is part of it). See the elaborate notion in 40. 1–6.

10. LOSING HER: a laxity for 'in my losing her.'

THAT LOSS: that lost thing; that which is 'a loss' to me.

11. BOTH FIND, etc.: to be understood as 'both are winners, (namely) of each other.' FIND (= make gains) is stressed in antithesis to 'lose.'

AND: if merely additive, the word is strangely used. More naturally = even f.... In this use it is customary to write *an*, but *and* is the older spelling even in that sense. 'Except in *an't*, *an* is found only once in the First Folio' (N.E.D.).

BOTH TWAIN: *L. L. L.* 5. 2. 459 'I remit both twain.' One may still hear 'both the two.'

12. AND BOTH, etc.: i.e. and it is for *my* sake that both....

14. SWEET FLATTERY.... The matter is therefore not one to grieve over; it is in reality an agreeable form of flattery. At any rate he lays that flattering unction to his soul.

XLIII

1. WINK: have my eyes closed; cf. *Euph.* p. 248 'between waking and winking.'

2. UNRESPECTED: not regarded, unconsidered; cf. 'respect' 36. 5, *M. V.* 5. 1. 99 'Nothing is good, I see, without respect' (i.e. unless in view of the circumstances). [The word should rather be treated as a free adverb (see 54. 10) than as adjective; cf. 'unlook'd-for' 25. 4.]

4. AND, DARKLY BRIGHT. If sound, the words = And, whereas only *dimly* 'bright,'—i.e. when, in the light of day, their vision should be 'bright,' it is only darkly so—on the other hand, when directed in the *dark* (i.e. when they are shut), they become *bright*. [It would make a good Shakespearean antithesis in the same sense to read 'And, DARK BY BRIGHT, are bright in dark directed,' where 'by bright' = by daylight, as we say 'by moonlight,' and even 'by dark'; *Oth.* 1. 1. 75 'by night and negligence.']

IN DARK DIRECTED: when directed upon their object (viz. you) in the dark. [Not = into the dark.]

5. THEN: therefore, consequently.

THOU: though the pronoun has no grammatical sequence if we punctuate THEN THOU, the poet may have so written. In the text as printed 'thou' is vocative.

WHOSE SHADOW SHADOWS, etc.: playing upon the senses of 'shadow' (see 17. 6). So ...FORM FORM... in the next line. SHADOW = unreal semblance (27. 10), SHADOWS = shades of night.

6. THY SHADOW'S FORM: the real form and substance which belongs to, or casts, the 'shadow.' FORM...SHOW TO = give splendour to. HAPPY: as making the daylight happier.

7–12. The lines contain an unusual amount of repetition.

7. CLEAR: bright; 84. 10, 115. 4, Bible *Song Sol.* 6. 10 'Fair as the moon, clear as the sun.'

THY MUCH CLEARER LIGHT. As his *shadow* brightens the shades of night, so his true *self* would correspondingly *add* brightness to the day, being itself much more bright even than daylight. [To understand as 'with your own light, much brighter (than that of your shadow)' would be very tame.]

8. UNSEEING: i.e. when closed in sleep, and seeing only in a figurative sense.

10. THEE is stressed. LIVING and DEAD (l. 11) are antithetic.

11. IMPERFECT: unreal, and therefore lacking your full light and beauty.

13. ARE NIGHTS TO SEE: are nights, so far as seeing is concerned.

14. SHOW THEE ME: show thee to me. The words take up 'till I see thee,' and (as the rhythm proves) the emphasis is on 'show.'

XLIV

1. DULL: heavy, slow. So 51. 2, 11, and cf. quot. from *Hen. V* on l. 11.

SUBSTANCE: whereas 'thought' is incorporeal.

2. INJURIOUS: cruel, unkind, but with some connotation of wrong (40. 12).

2–3. SHOULD...WOULD.... While 'would' expresses resolve, 'should not' = would not have to... (10. 7), would not be allowed to....

4. LIMITS: either = extreme distances (cf. 82. 6), or simply regions (Lat. *fines*) as in Milton *P. L.* 5. 755 'At length into the limits of the North / They came....' The addition of 'far remote' makes the latter sense sufficient.

WHERE: to the place where....

STAY: not = dwell, but 'linger.'

6. THE FARTHEST EARTH REMOV'D: the earth farthest removed. ['remov'd' does not belong to 'foot.'] For the misplacing cf. 111. 2.

7. NIMBLE THOUGHT: cf. 'swift as thought,' and e.g. *Haml.* 1. 5. 29 'with wings as swift / As meditation or the thoughts of love.' THINK in the next line must be stressed.

9. THOUGHT KILLS ME, etc.: not '*the* thought that I am not thought,' but 'thinking (brooding over you) kills me because I am *not* (swift) *thought*.' For the shifting of sense see Introd. ix. § 11.

KILLS: often used hyperbolically; cf. 135. 13, and 'die' 124. 14. The brooding is 'as a death' (64. 13).

11. SO MUCH OF EARTH AND WATER, etc.: so largely composed of earth and water. The allusion is to the doctrine of the four elements, formulated by Empedocles, familiarised by Aristotle, and perpetuated down to very recent times. The other two elements, fire and air, appear in the next sonnet (l. 1). Cf. *Hen. V.* 3. 7. 22 'He is pure air and fire, and the full elements of earth and water never appear in him,' *A. C.* 5. 2. 292 'I am fire and air; my other elements / I give to baser life,' *T. N.* 2. 3. 10, etc.

12. MUST ATTEND, etc.: cf. 58. 4 'bound to stay your leisure.' LEISURE most probably = slowness (39. 10; cf. 'leisurely'); or we may interpret as 'wait for Time to find leisure (to bring him back to me).'

WITH MY MOAN: 'attend with' makes the 'moan' a petition.

13. RECEIVING...BY.... As we say 'You will get no good by that.'

14. HEAVY: while carrying on the notion of 'slow' (cf. 98. 4), also = grievous (30. 10, 50. 1).

BADGES OF EITHER'S WOE: tokens of the grief of both earth and water, tears being a mixture of the two. For 'badges' cf. *M. N. D.* 3. 2. 127 'Bearing the badge of faith, to prove them true' (said of tears accompanying vows).

XLV

1. THE OTHER TWO: viz. elements (see 44. 11).

SLIGHT: of fine and subtle composition (Lat. *tenuis*).

PURGING. Purification is a prime function of fire. The point of the epithet

is that all grossness is eliminated from this element, his 'desire' (l. 3); cf. 51. 10 'desire, of perfect'st love being made.'

3. THOUGHT: answers to the 'air,' 'desire' to the 'fire,' as being ardent; cf. 'its fiery race' 51. 11.

4. PRESENT-ABSENT. In a sense they are present (with the lover), in a sense absent (with the beloved). If we write 'THESE, PRESENT, ABSENT,...' the meaning is 'at one moment present, at another absent,' or 'no sooner present than absent again' (cf. 10–14).

5. FOR.... If the conjunction is right, the following lines must be taken as explaining the 'present absent' character of the elements and their 'swift motion.' But a little meditation will discover much awkwardness in the connection. Perhaps 'FORTH when these, etc.'

QUICKER: more lively.

6. IN TENDER EMBASSY, etc. An embassy might be neither 'tender' nor 'of love.'

7–8. LIFE: stressed in antithesis to 'death.' It becomes like *death*, 'sinking down, etc.'

SINKS DOWN: cf. *V. A.* 149 'Love is a spirit all compact of fire, / Not gross to sink, but light, and will aspire.' Shakespeare is manifestly borrowing directly from Golding's Ovid: 'Of these four / The earth and water for their mass and weight are sunken lower. / The other couple, air and fire, the purer of the twain, / Mount up, and nought can keep them down' (so Lee).

MELANCHOLY. Pronounced *melanch'ly*. In old medical use 'melancholy' was one of the four 'humours,' the condition being regarded as due to an excess of thick black bile; cf. *K. J.* 3. 3. 42 'Or if that surly spirit, melancholy, / Had bak'd thy blood and made it heavy-thick.'

9. COMPOSITION: the properly proportioned blending of the four elements. N.E.D. cites Bacon 'good government and composition of the affections.' So 'composure'; *T. C.* 2. 3. 251 'Thou art of sweet composure.'

RECURED: cured, brought back to normal (Lat. *recuperare*); *V. A.* 465 'A smile recures the wounding of a frown.' The verb was once frequent.

11–13. The usual punctuation (with full-stop at 'me' of l. 12) makes 'come' a finite verb. In that case 'even but now' describes the lover's condition at the present moment of writing. But this makes him say something more definite than he can properly assert, and it breaks the natural sequence, which describes what habitually occurs. With the punctuation in the text 'come' is a participle, i.e. 'who being but just returned..., this told, I joy,' or, as Latin would put it, *quibus reversis et narrantibus te bene valere, hoc dicto, gaudeo....*

12. RECOUNTING is more than 'telling,' viz. giving full particulars.

13. NO LONGER GLAD. He cannot maintain the joy, since he misses the beloved, becomes anxious again, and once more sends off the messengers.

14. SAD: in the more primitive sense of 'heavy,' the two grosser elements being again left to 'sink down.'

XLVI

1. EYE AND HEART: cf. *Euph.* p. 396 'What harme were it in love, if the heart should yielde his right to the eye.' The theme of a dispute between the two organs was a poetic commonplace; see variorum notes in Alden.

2. THE CONQUEST OF THY SIGHT. The poet has obtained the beloved's portrait (the 'picture' of l. 3 and the 'painted banquet' of 47. 6), and the eye and heart are thereupon set disputing as to how far each can properly claim to 'see' him and so possess his portrait. For CONQUEST as acquisition of property see 6. 14. THY SIGHT = the sight of thee: 40. 5.

3 sqq. The eye says that it, and not the heart, sees the picture; the heart says that the true *realisation* of his beauty—and so the true portrait—lies in *it*. BAR: deny its claim to....

4. FREEDOM: clear title, unrestricted use of a privilege.

6. A CLOSET, etc. = a closet (48. 11) into which the sight of the *eyes*, however 'crystal,' can never penetrate.

CRYSTAL: the type for clearness, brightness; *Hen. V.* 2. 3. 56 'Go clear thy crystals,' *A Lover's Complaint* '(eyes) glaz'd with crystal.'

7. DEFENDANT: either as answering a plea or simply as upholding ('defending') a claim; cf. 2 *Hen. VI.* 2. 3. 49.

9. SIDE: settle, arrange (v. N.E.D.). The word is still in provincial use for 'tidying up.' [The reading *'cide* (= decide) is without warrant, and was prompted by ignorance of this use.]

10. QUEST: jury (Lat. *quaestio*); *Rich. III.* 1. 4. 189 'What lawful quest have given their verdict up?', Sir T. Smith (1577) 'enquest or quest is called this lawful kind of trial by twelve men' (N.E.D.).

THOUGHTS: considerations, arguments. These are 'tenants to the heart,' whether because any thoughts of the poet concerning his beloved are heartfelt, or because thoughts in all cases come from the 'heart' and not from the eyes. [It may be objected that such a jury would naturally side with the heart.]

12. CLEAR...DEAR. The antithetic jingle is studied. The eye clearly sees, the heart 'dearly' feels.

MOIETY: share; *K. L.* 1. 1. 6, etc. DEAR: keenly feeling.

13–14. i.e. the heart is to claim the full insight into, and enjoyment of, the inward quality of the friend's love, the eye the full appreciation and enjoyment of his outward beauty.

XLVII

1. LEAGUE: formerly used for any compact or covenant.

TOOK: cf. 'take a pledge.' The form of the participle is frequent.

2. NOW: as opposed to their previous quarrel (S. 46).

3. FAMISH'D FOR A LOOK: 75. 10, *Com. Err.* 2. 1. 88 'Whilst I at home starve for a merry look.'

4. IN LOVE: when in a loving mood; when not 'sleeping' (l. 13) in its thoughts of the beloved. [Not 'in love with sighs.'] SMOTHER: choke.

5. PICTURE is stressed.

6. BANQUET was particularly used of a course of sweetmeats or dainties.

7–8. ANOTHER TIME, etc.: instead of consoling itself with the picture, or when the picture is not available, the eye shares in the *thoughts* of the *heart* and sees the beloved in imagination as there depicted.

9. MY LOVE: my feelings of love which create the thoughts.

10. STILL: constantly. THYSELF is stressed; i.e. we are further brought to this, that the beloved is himself always *present*, since he can be no farther off than the *thoughts* of him, and such thoughts are perpetual, either through the picture or spontaneously aroused by 'my love.'

13. SLEEP: are inert, inactive; 83. 5, Massinger *Renegado* 1. 1 'neither have I slept in your great occasions.' To this 'awakes' is antithetic.

XLVIII

2. TRIFLE is emphasised. = I took all care with possessions of *small* value, but not with the chief of all.

4. FROM HANDS OF FALSEHOOD: away from dishonest hands.

WARDS OF TRUST: trusty wards. For TRUST = trustworthiness see 23. 5.

WARDS: either 'safes' (cf. 'wardrobe') or 'lock and key' (the 'wards' of a lock).

5. TO WHOM...: compared to whom...; *Temp.* 1. 2. 481 'They to him are angels,' *Tim. Ath.* 1. 2 'as this pomp shows to a little oil and root.' MY JEWELS: even my jewels.

6. MOST WORTHY COMFORT: not simply 'most valuable source of pleasure,' but 'most potent in the virtue of comforting.' For WORTHY see 38. 9, and for the full sense of COMFORT, 37. 4.

GREATEST GRIEF: viz. because of my anxiety concerning you.

7. BEST OF DEAREST: best of my most precious possessions. The opening metaphor is still maintained.

ONLY: the one above all others; 1. 10. CARE: not = thing cared for, but = thing causing anxiety.

8. VULGAR: common, ordinary; 38. 4. It requires no master hand.

9. CHEST: coffer for valuables; 52. 9, 65. 10, *Lucr.* 761 'Some purer chest, to close so pure a mind.'

10. SAVE WHERE THOU, etc.: i.e. the only 'chest' in which you are locked up is my breast. There is a play upon two notions, viz. that of the beloved being literally enfolded to the lover's breast (and this is not now the case, hence 'where thou art not') and that of the figurative enclosing in the heart (hence 'though I *feel* thou art').

11. WITHIN THE GENTLE CLOSURE, etc.: cf. *V. A.* 782 'Into the gentle closure of my breast.' CLOSURE: place which encloses or is enclosed; *Rich. III.* 3. 3. 11 'Within the guilty closure of thy walls.' The epithet contrasts this tender enclosing in a tender receptacle with the hardness of an ordinary chest or the 'rigour' (133. 12) of ordinary imprisonment.

12. FROM WHENCE, etc. A lax wording for 'to which thou mayst come and from which thou mayst depart.' [Not 'from which thou mayst come out and depart.'] The poet does not, of course, mean that he will ever allow the beloved (i.e. the love of him) to go from his heart, but that he is free to come in person to his embrace or depart from it at pleasure. For the thought cf. 57. 7–8.

PART: depart; 88. 6 and e.g. 'the parting guest.'

14. TRUTH: i.e. even true (= honest) persons. So 'true men' are opposed to 'thieves' (*Cymb.*). For the sentiment cf. *V. A.* 724 'rich preys make true men thieves.'

DEAR: precious, of price.

XLIX

1. The piece should be compared with S. 87 throughout.

3. CAST HIS UTMOST SUM: made a final reckoning to close the account between us.

UTMOST: i.e. when there is nothing to add. [Since 'cast up' and 'cast an account' are arithmetical terms, the words cannot mean 'has used up its utmost (and can do no more),' nor does that sense suit 'audit.']

4. ADVIS'D RESPECTS: carefully weighed considerations; *K. J.* 4. 2. 214 'More upon humour than advis'd respects,' Fuller *Holy and Prof. State* 2. 19 'The more advised the deed is, the less advised it is.'

RESPECTS: 26. 12, *K. J.* 3. 1. 318 'I muse your Majesty doth seem so cold, / When such profound respects do pull you on.' So our 'having respect to such considerations,' etc.

5. STRANGELY: as if a stranger, distantly; 89. 8, 110. 6, *T. C.* 3. 3. 39 'Please it our general pass strangely by him, / As if he were forgot.' So 'make oneself strange.'

6. THAT SUN, THINE EYE: cf. S. 33.

7. CONVERTED: changed.

8. REASONS: arguments for leaving me; cf. 89. 4.

OF SETTLED GRAVITY: of serious weight; cf. Milton *Eikon.* 8. 295 'empty sentences that have the sound of gravity but the significance of nothing pertinent,' *Macb.* 3. 1. 19 'your good advice, / Which still hath been so grave and prosperous.'

9. ENSCONCE: so 'fortify' 63. 9. HERE: here and now.

10. THE KNOWLEDGE: the recognition how little it is: see 40. 12 ('know').

11. MY HAND...UPREAR: as in taking an oath. [Not for battle.] For the notion in general cf. 35. 10–11.

12. PART: side in a dispute; Tyndale *Mark* 9. 40 'Whoever is not against you is on your part.'

14. NO CAUSE. A 'cause' is an adequate ground for action. Blackstone *Comm.* 3. 265 'upon good cause shown to the court.' The poet can urge no 'valuable consideration': cf. 87. 7.

L

1. HEAVY: heavy in mind (30. 10) and weary as a traveller.

2–3. As he journeys, he seeks every day to reach a certain destination. When, arrived at that 'end,' he there seeks his inn and a bed, they only remind him of the distance he has come from his friend. What should be 'ease' and 'repose' are 'taught' by that 'end' (i.e. by his remembering its distance) to say, etc.: cf. 28. 8, 13–14, and *Rich. II.* 1. 3. 268 'Nay rather every tedious stride I make / Will but remember me what a deal of world / I wander from the jewels that I love.'

2. END: viz. for the time being.

3. THAT EASE AND THAT REPOSE = such-and-such a place where I find accommodation and such-and-such a place where I find a bed. The repetition of THAT shows the proper interpretation. There is no tautology: EASE = accommodation, and so practically 'inn'; cf. 'ease-room' (= comfortable lodging), 'easement' (= accommodation): REPOSE = bed, couch; 27. 2.

4. 'THUS FAR...': = 'such-and-such a number of miles have you come away from your lover' (30. 13).

6. DULLY: slowly (44. 1). TO BEAR: with bearing, through bearing; 1. 14. THAT WEIGHT: of grief.

7. INSTINCT. This accentuation is regular in Shakespeare.

WRETCH. The word is pitiful, not abusive.

8. BEING MADE... = when it is made....

11. HEAVILY: see l. 1.

13–14. *His* groan reminds me that *I* should groan, because what lies in front of me is *grief*.

LI

1. THUS...: viz. as follows.

SLOW OFFENCE: offence of being slow, offensive slowness: Introd. ix. § 14.

2. DULL: 50. 6, 44. 1.

WHEN...SPEED: i.e. when I (try to) speed in *that* direction.

3. THENCE: added for emphasis; 'When going *from* where you are, why should I hasten from *that* place?'

4. POSTING: going post-haste; cf. 'post-post-haste' and 'haste-post-haste' (both in *Othello*).

5. THEN: (stressed), viz. when I am returning.

6. SWIFT EXTREMITY: the extreme of swiftness, utmost effort at speed (Introd. ix. § 14); cf. *Lucr.* 969 'devise extremes beyond extremity.'

7. SHOULD: not = would, but 'should naturally (or rightly)....'

ON THE WIND: *Macb.* 1. 7. 21 '...striding the blast, or heaven's cherubin hors'd / Upon the sightless couriers of the air,' 2 *Hen. IV.* (Induct.) 'making the wind my post-horse.'

8. WINGED: even that of *wings*. KNOW: recognise, realise; 40. 12.

10. THEREFORE, etc.: i.e. since nothing can carry me as fast as I desire, my desire shall itself fly to you, being composed of the purest element of love, and therefore unencumbered with the grosser elements. For PERFECT'ST cf. *Much Ado* 2. 1. 317. His love answers to the pure ideal conception (Introd. xi).

10–14. The punctuation and marking of the text present a new interpretation. The usual reading is

> *Therefore desire, of perfect'st love being made,*
> *Shall neigh, no dull flesh in his fiery race;*
> *But love, for love, thus shall excuse my jade:*
> *Since, from thee going, he went wilful slow,*
> *Towards thee I'll run, and give him leave to go.*

Presumably *love, for love*, would then mean 'my love, out of love (i.e. because of the loving feelings which accompany it).' But who is the '*I*' who 'will run'? The nominative to 'excuse,' and the 'I,' would be 'love.' Yet what really will run is the 'desire.' Moreover 'neigh' stands very baldly.

With the reading as printed the meaning is '*desire shall neigh (with eagerness), but, showing sympathy in return for sympathy, shall excuse my jade in these terms* "Since, in going *from* thee, he (out of good feeling) went deliberately slow, in going *towards* thee *I* (viz. desire) will run and permit *him* to walk."'

11. SHALL NEIGH: with impatience to gallop; cf. Palsgrave (in a quot. of N.E.D.): 'It is a comfortable thing to hear a horse neigh when he is on his journey.'

NO DULL FLESH IN HIS FIERY RACE = there being no encumbering flesh in his fiery breed (to retard him).

IN HIS FIERY RACE. It is usual to understand as 'in his fiery career onward.' But RACE is better to be interpreted as 'breed'; cf. Blundel *Horsemanship* 1. 3 (1580) 'Of all the races of Greece, both the horses and mares of Thessalia are most celebrated.' So *Temp.* 1. 2 'thy vile race.'

The 'desire' of the poet has been identified (45. 1–3) with the element fire in his composition. So *V. A.* 147 'Love is a spirit all compact of fire.' That fine element would be hampered by the fleshly earth and water (44. 11), which are 'heavy' (44. 14), but in the breed (stock, pedigree) of the neighing desire there is no such dull component. Doubtless FIERY is used with a double reference to the spirited horse and the fiery element (Virgil's *igneus est ollis vigor et caelestis origo*), but there is no such play upon 'race.'

12. LOVE FOR LOVE: an adverbial expression, like 'tit for tat,' 'blow for blow,' *Oth.* 2. 1. 294 'wife for wife.' One good turn deserves another, and the jade showed its sympathy by going 'wilful slow' when leaving the beloved.

14. RUN: as the bodiless spirit of 'perfect'st love' can easily do.

GO: walk; 130. 11, *K. L.* 1. 5. 134 'Ride more than thou goest,' *T. G. V.* 3. 1. 388 'Thou must run to him, for thou hast stayed so long that going will scarce serve thy turn,' Fletcher *Kn. of Burn. Pestle* 2. 2 'Though I can scarcely go, I needs must run.'

[Put into Latin the lines 10–14 = 'Desiderium ergo meum, ex absolutissimo amore compositum, hinniet (quidem)—nulla pigra carne in ignea eius subole exsistente—sed, benevolentiam reddens benevolentiae, hoc modo caballum meum excusabit: "Quoniam ab illo decedens pervicaci lentitudine ingrediebaris, ad illum (revertens) ego curram, te sinam ambulare."']

LII

1. So am I...: I am in the same position as.... KEY: pronounced *kay* (as often still provincially).

4. For blunting: for fear of blunting; *T. G. V.* 1. 2. 136 'Yet here they shall not lie, for catching cold,' Greene *Alphonsus* 231 'that you dare / Not use your swords for staining of your hands.'

SELDOM: the adjective was not rare; 1 *Hen. IV.* 3. 2. 57 'seldom but sumptuous,' Jer. Taylor *Holy Liv.* 2. 2. 59 'a suppressed and seldom anger.' For the thought Malone quotes Horace *Voluptates commendat rarior usus.*

5. Therefore...: for *that* reason....

SOLEMN: grand, stately; *Macb.* 3. 1. 14 'To-night we hold a solemn supper, Evelyn *Diary* 15 *Oct.* 1685 'Being the King's birthday, there was a solemn ball at court.'

RARE: fine, choice; see 21. 7 and cf. 56. 14. It would be flat and pleonastic to take the word in the ordinary sense, though that is appropriate in 1 *Hen. IV.* 3. 2. 57 'so my state, / Seldom but sumptuous, showed like a feast, / And won by rareness such solemnity.'

6. SET: as precious stones are 'set' in jewelry.

8. CAPTAIN: chief, principal (L.L. *capitanus*). N.E.D. quotes Stapleton (1566) 'a manifest and captain untruth.'

CARCANET: necklace, collar. [A diminutive of *carcan*, from O. French from Teut. *kwerka* 'throat.']

9. KEEPS YOU: detains you from me. CHEST: 48. 9, 65. 10.

12. NEW: 30. 4, 12; 53. 8.

HIS...PRIDE: its showy splendour (2. 3, 25. 7, etc.). HIS may refer to either the wardrobe or the robe. The wardrobe may unfold the fine thing which it imprisons, but more probably it unfolds the robe's 'pride.'

13–14. Blessed: viz. to me; cf. l. 1. WORTHINESS: worth, value; cf. l. 7. TRIUMPH: 25. 3, 33. 10.

LIII

1–2. SUBSTANCE: for the antithesis to SHADOW cf. 27. 10, *Rich. II.* 2. 2. 14 'Each substance of a grief hath twenty shadows.' The 'millions of shadows' are the countless beautiful things or persons in which may be seen reflections or imperfect simulacra of the beloved. For the Platonic notion see Introd. xi. [There is some inequality in the application of 'shadow.' For shadows in the ordinary sense, or as reflections in a mirror or the water, the statement of l. 3 is true, but for the other senses of the word (= imitation, portrait, or semblance) it is not equally defensible. Logic, however, must not be mercilessly pressed.]

2. STRANGE = not properly your own (Lat. *alienae*); cf. Spenser *F. Q.* 3. 12. 11 'Yet his own face was dreadful, nor did need / Strange horror to deform his grisly shade.'

3. There is emphasis on both the second and third ONE. = Since everyone has one shadow, that is to say, every *one* (individual) has *one* (and no more).

4. = And yet you, though but one....

CAN EVERY SHADOW LEND = are able to supply a 'shadow' in *every* form of beauty, i.e. your beauty can be seen reflected in *every* such person or thing.

5–6. AND THE COUNTERFEIT, etc. An irregular way of saying 'And it is but a copy of you, poorly imitated.' For COUNTERFEIT cf. 16. 8.

AFTER: after the pattern of...; 98. 12.

7. ON HELEN'S CHEEK, etc.: i.e. paint a picture of Helen, and put into it all that art can do in the way of beautifying. For a picture as 'shadow' cf. *T. G. V.* 4. 4. 198, *Rich. III.* 4. 4. 83 'poor shadow, painted queen,' *Euph.* p. 202 'every painter that shadoweth a man.' That Shakespeare is drawing directly on *Euphues* appears from (*ibid.*) 'Parrhasius drawing the counterfeit of Helen.'

SET: *Euph.* p. 247 'woad, which setteth a bluish colour upon them.'

8. = The picture of Helen, though in Greek dress, will be but you. The comparison of the friend with a woman is sufficiently apt in view of 20. 1–2.

TIRES: attire; cf. 'tiring-woman' and *A. C.* 2. 5. 22 'I put my tires and mantles on him, whilst I wore his sword.' Gradually the word became narrowed to the head-dress.

NEW: 52. 12.

9. SPRING...FOISON. These are not (though they connote) the seasons spring and autumn. SPRING = young growth (63. 8, 102. 5, 104. 5); Holland *Pliny* 1. 514 'The pine-tree...killeth the young spring of all plants within the reach thereof.' FOISON (properly 'plenty,' Lat. *fusionem*) = rich produce, harvest; *Temp.* 4. 1. 110. Hence the correspondence of the two terms with 'beauty' and 'bounty' respectively (ll. 10–11).

12. AND YOU, etc. Not = and you are present in every blessed shape that we know, but 'and we recognise (cf. 51. 8) *you* in every blessed (cf. 52. 13) shape.'

13. IN ALL EXTERNAL, etc. Not 'you have your share in...' (which is scarcely in point), but 'you play your part in the making of all external grace (= beauty: 28. 10, 67. 2).' EXTERNAL is stressed in antithesis to 'heart' (l. 14).

14. BUT YOU LIKE NONE, etc.: a grammarless expression for e.g. 'but you (do so) while being like none, and none being like you....'

LIV

2. ORNAMENT: further adornment; 68. 10.

TRUTH: not simply = loyalty, fidelity (though the 'constant heart' of 53. 14 is necessarily included), but = the essential genuineness of the whole being as a 'sweet' and beautiful thing, true to the ideal (Introd. xi). Cf. 101. 2–3 'truth in beauty dyed.'

3. LOOKS FAIR: i.e. is, indeed, beautiful merely to look at.

4. LIVE: in an emphatic sense. The odour is a vital part of its being.

5. CANKER-BLOOMS: wild roses, dog-roses (*rosae caninae*); *Much Ado* 1. 3. 28 'I had rather be a canker in the hedge than a rose in his grace,' 1 *Hen. IV.* 1. 3. 176 'To put down Richard, that sweet lovely rose, / And plant this thorn, this canker, Bolingbroke.' Provincially the name still survives.

6. PERFUMED is stressed; the canker has no perfume, and the main distinction lies there.

TINCTURE: in the original sense (Lat. *tinctura*), 'dye.'

7. SUCH...: the same kind of.... WANTONLY: sportively; *M. V.* 3. 2. 92 'locks / Which make such wanton gambols with the wind.'

8. DISCLOSES: uncloses (once a frequent sense); *Haml.* 1. 3. 40 'The canker galls the infants of the spring / Too oft before their buttons be disclosed.'

9. FOR...: because....

ONLY IS...: is merely.... For the misplacement cf. 94. 10.

10–11. UNRESPECTED-FADE / DIE.... The usual reading and punctuation make 'fade' a verb and so create a disagreeable—and, for the sonnets, a quite abnormal—asyndeton of the next line. But FADE is adjective = faded, withered (see N.E.D. *fade* adj. † 2), compounded with the adverbial UNRESPECTED; see 93. 3 'alter'd new.' In such combinations the adverbial termination of the first element is regularly suppressed; cf. 'blessed fair,' 'special blest,' 'wilful slow,' 'dateless lively' (153. 6). Whether we should use a hyphen is disputable and of no moment, but in *Hamlet* we should write 'when he is drunk-asleep.'

UNRESPECTED: without regard (or consideration); 43. 2.

11. DIE TO THEMSELVES: are left to themselves to die; cf. 94. 10.

12. OF THEIR SWEET DEATHS: i.e. of them when dying in their sweetness. For a somewhat similar use of epithet cf. *K. J.* 2. 2. 23 'hands / Dyed in the dying slaughter of their foes' (though this contains a play upon words). For the distillation see 5. 9–12.

13. OF YOU: as regards you.

BEAUTEOUS AND LOVELY. Not a tautology. LOVELY = lovable (Lat. *amabilis*); 5. 2, 18. 3, 79. 5, Sidney *Arc.* 1. 66 'being beloved in all companies for his lovely qualities,' Baxter *Agst. Quakers* 2 'a catholic love to all Christians, proportionate to their several degrees of loveliness.' The two epithets answer to the two qualities of ll. 1–2.

14. THAT: viz. youth (with its beauty).

VADE: a provincial pronunciation of 'fade' [cf. 'vat,' which has wholly taken the place of '† fat']. It is possible that false etymology has helped (Lat. *vado*, *evado*).

BY VERSE, etc.: = Your essence, which is truth (l. 2), becomes a distillation through poetry. The alteration to MY is a mistake. He is speaking of poetry in general. DISTILLS is intransitive (cf. 'stain' 33. 14).

LV

1. GILDED: cf. 101. 11.

2. THIS POWERFUL RHYME. The poet is not praising his own verse, as if of a 'powerful' kind. He means simply that verse is a specially potent form commemoration. Least of all does he mean the present sonnet. On the poetic commonplace of eternising by verse see Alden pp. 136–41.

[We can hardly take 'this' in the sense of 'this thing in which poets deal, called rhyme'; cf. 114. 2, *T. G. V.* 2. 2. 21 'Alas! this parting strikes poor lovers dumb,' *M. V.* 1. 1. 101 'But fish not with this melancholy bait, / ...this opinion.' In all such cases there appears to be either contempt or impatience.]

3. IN THESE CONTENTS: in what is contained in writings of this kind.

4. THAN UNSWEPT STONE. Perhaps a laxity for 'than *in* unswept stone,' but more probably it is the tomb (which represents him) that 'shines.' By 'unswept' is meant that tombs were apt to be neglected. WITH = by. Time is personified ('sluttish').

5. WASTEFUL: laying waste, devastating.

6. BROILS: quarrels (of war); 1 *Hen. VI.* 1. 1. 53.

MASONRY: here the art, not the material construction.

7. MARS HIS SWORD: cf. *T. C.* 2. 1. 58 'Mars his idiot,' Spenser *F. Q.* 1. 9. 189 'As he had been a foal of Pegasus his kind.'

From 'burn' we must supply e.g. 'cut away,' by the laxity dignified as zeugma.

QUICK: lively, fiercely burning. The expression still survives.

8. LIVING: i.e. it shall continue to *live*.

9. ALL-OBLIVIOUS: bringing oblivion (Lat. *obliviosus*) to everything; *Macb.* 5. 4. 43 'some sweet oblivious antidote.'

10. PACE FORTH: keep steadily on; but 'forth' implies conspicuousness before the world's eyes (l. 11). STILL: perpetually.

12. THAT WEAR...OUT.... Though 'that' appears grammatically to refer to 'eyes,' it in reality belongs to 'posterity,' which is treated as plural.

DOOM: doomsday; *Lucr.* 924 'From the creation to the general doom,' *Macb.* 2. 3. 59. Cf. 'the crack of doom.'

13. THAT = when, at which. More usually 'when that....'

YOURSELF: you in your own person (as opposed to mere name and fame).

14. IN THIS: viz. in verse. DWELL: remain, continue; 5. 2.

IN LOVERS' EYES. Not = you will be read by lovers (who read love-poems), but = persons who will love you, though dead, as men love you in life.

From various expressions in the piece Tyler (*Athenaeum* Sept. 11, 1880) gathers that it was inspired by the following passage in the *Palladis Tamia* of Meres (1598):

"As Ovid saith of his worke:

Iamque opus exegi, quod nec Iovis ira, nec ignis,
Nec poterit ferrum, nec edax abolere vetustas;

and as Horace saith of his:

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum:

so say I severally of Sir Philip Sidneys, Spensers, Daniels, Draytons, Shakespeares, and Warners workes,

Nec Iovis ira, imbres, Mars, ferrum, flamma, senectus
Hoc opus unda, lues, turbo, venena ruent.

Et quanquam ad pulcherrimum hoc opus evertendum tres illi Dii conspirabunt, Chronus, Vulcanus, et pater ipse gentis;

Nec tamen annorum series, non flamma, nec ensis,
Aeternum poterunt hoc abolere decus."

The similarity is undoubtedly close, but to determine positively the question of borrowing it would be necessary to know (1) the date of the sonnet, (2) whether Meres's own display of learning was itself original. The passages from Ovid and Horace were part of stock reading and quotation, and Shakespeare could obtain (despite his 'small Latin') practically the same access as Meres to the notions. Of the items enumerated, 'fire,' 'sword,' and 'time' appear in the passage of Ovid, 'time' in that of Horace. Alone significant for the argument is the mention of 'Mars.' On the whole it is plausible to suppose that the compliment paid to Shakespeare by Meres in his book is here tacitly returned. If so, the sonnet probably dates from not long after 1598.

LVI

1. SWEET LOVE. Here manifestly the feeling, not the beloved; 'thy force' can hardly = thy ardour.

2. SHOULD: as in e.g. 'It is not conceivable that this should be the case.'

APPETITE: in the narrower sense (for food).

3. BUT TO-DAY: only for to-day.

6. WINK: shut; 43. 1. FULNESS: satiety; cf. 'full' 75. 9, 118. 5.

8. THE SPIRIT: the essential and vital part. The *spirit* of love should remain alive despite a temporary languor of the passion, but a *perpetual* dulness would 'kill' it.

DULNESS: either (1) bluntness of edge (cf. 'sharpen'd' l. 4), or, more aptly, (2) drowsy torpor (cf. 'wink' l. 6).

9–12. The simile cannot be that of some person returning from a voyage oversea. In that case 'two' would not come 'daily' to the shore, but one would come to watch for the other's arrival. Nor is 'parts the shore' the same as 'parts the shores.' Rather the notion is that of an estuary or a channel (and the poet may be partly thinking of Hero and Leander), across which the lovers see each other. 'The shore' is the same, despite a narrow cleavage, while 'the banks' are two.

10. CONTRACTED: betrothed; 1. 5.

NEW: recently; 15. 14, 30. 4, etc. Their ardour is still fresh.

12. RETURN OF LOVE: i.e. renewal of its manifestation.

MORE BLEST: all the more because of the separation.

13–14. BEING FULL OF CARE: i.e. if it is (also) full of anxiety. Not all winters are so. MORE is stressed: it would be wished in any case.

14. SUMMER'S WELCOME: the welcome arrival of summer. RARE: prized; 52. 5.

LVII

3. NO PRECIOUS TIME: no time of any value *except* for your service.

4. REQUIRE: demand, claim. [Not = need.]

5. WORLD-WITHOUT-END: endless, tediously slow; *L. L. L.* 5. 2. 799 'to make a world-without-end bargain.'

7. BITTERNESS...SOUR: i.e. the absence must needs be *bitter*, but I must not think it *sour*. The poet is to find nothing in it to 'sour' him, or to make him feel that he has been treated 'sourly' (41. 8).

8. SERVANT = both 'slave' (l. 1) and 'lover' (as often).

9. QUESTION...: discuss; 12. 9. JEALOUS: suspicious (a very frequent sense).

13. TRUE A FOOL: loyal and constant a fool. [Not = so truly a fool.]

FOOL: one who weakly submits, or who can safely be treated without respect or even with derision; 116. 9 'Time's fool,' *R. J.* 3. 1. 141 'I am Fortune's fool,' *Haml.* 1. 4. 54 'we fools of Nature.'

IN YOUR WILL: in a matter of your pleasure or choice; cf. 121. 8.

14. THOUGH: even if.... ANY is stressed.

LVIII

1. THAT GOD: not necessarily the God of love, but whatever god it may have been.

2. IN THOUGHT: i.e. even in thought.

3. TO CRAVE = by craving (see 1. 14), the sequence being 'control in thought ...or to crave.' [Not = that god forbid me to control...or to crave....]

4. VASSAL: 26. 1. BOUND: 26. 2.

STAY: wait for; *K. J.* 2. 1. 58 'the adverse winds / Whose leisure I have stayed,' Fletcher *Elder Brother* 2. 1 'like a blushing rose / That stays the pulling.'

6. THE IMPRISON'D ABSENCE, etc. A strained expression; see Introd. ix. § 14. = 'the absence during which I am (as it were) in prison,' while ABSENCE OF YOUR LIBERTY = 'absence during which *you* enjoy your liberty.' The thrall is himself not free to move until his master chooses to reappear.

LIBERTY: combines the senses (1) your own movements as a free man, (2) libertine behaviour (see 41. 1).

7. SUFFERANCE: suffering.

8. INJURY: wrong (Lat. *iniuria*); 40. 12.

10. PRIVILEGE: treat it with freedom as if you are privileged. N.E.D. quotes *London Prodigal* (1605) 'His youth may priviledge his wantonnesse.'

12. PARDON OF...: cf. Caxton *Aesop* 2. 10 'I pray thee that thou wilt pardon me of the offence that I have done to thee.' So 'condemn of....' N.E.D. observes that 'pardon' is "a more formal term than 'forgive,' being that used in legal language."

SELF-DOING: not 'done *by* yourself' (which would be no defence), but 'done *to* yourself,' i.e. to what is your own (viz. me), and concerning no one else.

CRIME: in a milder sense than the word now bears; 120. 8, 124. 14. A 'crime' was simply conduct open to a 'charge' (Lat. *crimen*).

13. I AM TO...: it is my duty to..., *je dois*. His master might say 'You are to wait.'

HELL: 120. 6 'a hell of time.'

LIX

1. IF THERE BE NOTHING NEW, etc. With allusion to *Ecclesiastes* 1. 9 'The thing that hath been is that which shall be; and that which hath been done is that which shall be done; and there is no new thing under the sun.'

With this sonnet should be read 106 and 123.

2–3. BRAINS. Shakespeare often confesses his consciousness of brain-work in 'invention' (38. 1); cf. 108. 1 and the 'deep-brain'd sonnets' of *A Lover's Complaint*. See Introd. ix. § 16.

BEGUIL'D: deluded; 3. 4.

3. LABOURING: both as toiling and as travailing with child.

AMISS: mistakenly, in a futile way.

5. RECORD: history (including poetic story). [The accentuation of the word is varied at pleasure.]

6. COURSES OF THE SUN: can hardly mean 'cycles of time' or anything but 'years' (more fully *T. C.* 4. 1. 27 'complete courses of the sun,' *Oth.* 3. 4. 69 'A Sibyl, that had number'd in the world / The sun to course two hundred compasses.' [Five hundred are, it is true, historically insufficient to suit 'since at first' of l. 8, but to alter the text would be to correct the poet.]

7. YOUR IMAGE: someone depicted (in verse) who would serve for *you* and *your* perfections. For IMAGE = likeness cf. 3. 14, 31. 13.

8. SINCE...: at any time since....

MIND: not the mind of the person portrayed, but that of the portrayer, i.e. the putting of thought into writing.

CHARACTER: written signs; 85. 3, 108. 1.

DONE. So a portrait is 'done' in oils, charcoal, etc.

10. TO THIS.... Not 'in regard to this...,' but 'so as to match this....'

COMPOSED: perfectly or artistically put together by selection of the best elements; cf. *T. G. V.* 3. 2. 69 'wailful sonnets, whose composed rhymes, etc.'

WONDER OF YOUR FRAME: *your* marvellous beauty. FRAME is the whole composition of the man, not merely his shape.

11. MENDED: improved, an improvement upon *them*; 69. 2, 78. 11. So e.g 'the times are mending.'

[WHETHER is in each case slurred into a monosyllable. In *Euphues* we find it actually printed *wher*.]

12. OR WHETHER REVOLUTION, etc. With the whole of the notion cf. S. 106. Properly 'revolution' is the coming round of things, and here its nearest interpretation is 'the state of things which comes by revolution': cf. the abstracts

'antiquity' (= aged person, 108. 12), 'retention' (122. 9), 'nativity' (60. 5). The poet may have in mind the notion of astronomical cycles, during which all things come back to the same state. Camden (*Rem.* 199) has 'All things run round, and as the seasons of the years, so men's manners have their revolutions.' On the other hand 'revolution' sometimes simply = change; *Haml.* 5. 1. 98 'Here's fine revolution, if we had the trick to see 't.' If that be the sense here, the line = Or whether change means the same thing after all (*plus ça change, plus c'est la même chose*).

[The text is probably sound. Otherwise one might suggest OR WHETHER BY REVOLUTION BOTH BE SAME, with WHETHER again as monosyllable.]

13. O: in answer, or a conclusion; 13. 13.

WITS: men of talent.

14. TO SUBJECTS WORSE, etc. The one thing of which he is 'sure' is that these older 'wits' never *had* a 'subject' equal to his friend, however much they may have praised what they considered to be wonderful. WORSE is stressed. SUBJECTS: persons as themes; 82. 4, 100. 4. ADMIRING: wondering.

LX

1–8. Each of these two quatrains contains one example of change and transitoriness. The third applies their lesson. [Lee shows that the piece borrows from Ovid *Met.* 15.]

1. PEBBLED. It is not the practice of Shakespeare to add an idly picturesque epithet. On a level shingly beach the regular sequence of waves can be seen approaching and dying. The case would be different with deep waves against a rocky shore.

4. SEQUENT: not merely successive, but in close succession; *Oth.* 1. 2. 41 'The galleys / Have sent a dozen sequent messengers / ...at one another's heels.'

CONTEND: make effort, exert themselves (Lat. *contendere*). There is no necessary implication of vying: cf. Bacon *Sacr. Med.* 10. 123 'There is no heresy which would contend more to spread and multiply.'

5–8. The life of a human being is described in terms belonging to a heavenly body, but those in l. 8 are more immediately suited to the former.

5. NATIVITY: properly = birth, but here a thing born (see on 59. 12). The following words might perhaps best suit the moon, but they are also applicable to the dawn, full splendour, obscurations, and setting of the sun, and 'the main of light' appears to denote the day.

THE MAIN OF LIGHT: cf. the Latin *in luminis oras* (used also of things born). A 'main' is any broad expanse (cf. 'main of waters'); Milton *P. L.* 10. 257 'this main from Hell to that new world.'

6. CROWN'D: brought to consummation; *Temp.* 3. 1. 69 'O heaven...crown what I profess with kind event.' But the next line (suggesting rebels) implies also establishment in a sovereign position.

7. CROOKED: cross-grained, malignant; *T. G. V.* 4. 1. 22 'If crooked fortune had not thwarted me,' Bible *Deut.* 32. 5 'They are a perverse and crooked generation.'

ECLIPSES: obscurations of any kind; 35. 3, *Lucr.* 1224 'Why her two suns were cloud-eclipsed so.'

GLORY: brilliance; 25. 8, 33. 1, etc.

8. CONFOUND: 5. 6.

9–12. A succession of different figures.

9. TRANSFIX: pierce (or chip) through; cf. 62. 10 'chopp'd with antiquity.'

FLOURISH: any external decoration of a florid nature laid upon an object, whether as tracery or as paint and varnish. Here it is mainly the complexion, and both 'transfix' and 'set' (53. 7, 83. 2) are more aptly used of the colouring ornamentation; cf. *L. L. L.* 2. 1. 13 'My beauty, though but mean, / Needs not the painted flourish of your praise,' *Rich. III.* 1. 3. 241. 'Poor painted queen, vain flourish of my fortune.' In a more general way *Haml.* 2. 2. 90 'the outward flourishes,' Crashaw *Ep. Mr Henrys* 'The flourish of his sober youth / Was the pride of naked truth.'

10. DELVES THE PARALLELS, etc. Commonly taken as meaning 'digs trenches (i.e. wrinkles)'; cf. 2. 1–2. In that case 'the' must mean 'the inevitable.' But this ruins the correspondence with the lines which immediately precede and follow. As Time 'transfixes the flourish,' and 'feeds on the rarities,' so he should 'delve' something in the shape of a flourish or a rarity. Hence we should interpret as 'digs hollows in the symmetrical lines which belong to the brow of beauty.' To this the choice of the word 'parallels' (though doubtless in a military connection parallels are trenches) is obviously more suited; cf. Drayton *Odes* 2. 49 'those parallels so even / Drawn on the face of heaven.'

11. RARITIES: choicest morsels.

NATURE'S TRUTH: truth to the ideal; 37. 4, 54. 2, and see Introd. xi.

13. TO TIMES IN HOPE: times unborn. For this special application of 'hope' see 97. 10. TO belongs more naturally to 'stand' (which resumes the word in l. 12) than to 'praising.'

14. WORTH: see 39. 1.

LXI

1. WILL (like 'desire' in l. 3) is stressed. IMAGE: 3. 14.

OPEN: for the mere assonance with BROKEN see Introd. ix. § 9.

4. SHADOWS: 27. 10, 43. 5.

7. IDLE HOURS: hours of folly; 122. 3.

8. THE SCOPE AND TENURE, etc. The words are in apposition to 'me,' not to 'shames and idle hours': i.e. 'Am I the object which engrosses your jealousy?' to which the answer is 'No! *your* love is not great enough for that.' A SCOPE is that to which the mind is directed, whether as object aimed at (cf. Spenser *Shep. Cal. Nov.* 155 'that...shooting wide, do miss the marked scope'), or as subject or theme (cf. Pearson *Creed* 134 'The Messias...as the scope of all the prophets,' and inf. 103. 2).

TENURE. Nothing is gained by altering to TENOUR; 'tenure' (i.e. 'holding') is that which is comprised in, or represents the reach of, his jealousy.

9. O: in answer; 13. 13, 59. 13: '*thy* love' is antithetic to '*my* love' (l. 10).

11. TRUE. He is virtually denying that there are any 'shames' in his own case; it is not so with the friend.

DEFEAT: ruin, destroy (so Cotgrave translates *desfaire*); *Oth.* 4. 2. 160 'And his unkindness may defeat me new.'

12. TO PLAY... = by playing (i.e. by making me play): 1. 14.

12–13. WATCHMAN...WAKE. There is play upon the senses of 'watch,' as (1) keep awake, (2) keep watch.

13–14. = It is *I* who watch for *you*. The beloved is dallying where he should not.

LXII

1. SELF-LOVE. Not = selfishness, but = being enamoured of my own attractions; cf. Spenser *F. Q.* 1. 4. 89 'and in her self-lov'd semblance took delight.' The beloved is the poet's real 'self' and the attractions lie in *him*. The whole conception is similar to that of S. 39.

1–2. EYE: which is enamoured of the friend's external beauty; the SOUL (26. 8, 27. 9) is enamoured of his 'worth.' Cf. the respective parts of eye and heart in 46. 13–14.

3. THERE IS NO REMEDY. It might appear from ll. 11–12 that he does correct his 'sin' by looking into his glass. But this is to miss the highly 'conceited' point. His 'self-love' is after all not really love of his literal self, but love of his other self—the friend—and *that* love can never be changed; it is 'grounded in his heart'—and yet self-love is a 'sin.'

4. GROUNDED: firmly implanted or ingrained.

5. GRACIOUS: 7. 1.

6. TRUE: to the ideal pattern; 60. 11, 101. 7.

NO TRUTH OF SUCH ACCOUNT. Two interpretations are possible: (1) his shape is true (to the pattern), and, if there are other shapes which are also true (to *their* pattern), their trueness is of an inferior type to his. This would connect the notion in 'truth' directly with that of 'true'; (2) no constancy (on anyone's part) is worth so much as constancy from *him*. This would answer to 53. 14 'But you like none, none you, for constant heart.' We then have the three different elements 'face,' 'shape,' 'truth,' and the regular play upon kindred words in the same context (Introd. ix. § 11). The latter interpretation is further to be preferred on the ground that otherwise we have a statement of the part played by the eye (l. 1), but none of that played by the soul (l. 2). It also somewhat better suits 'of such account.'

7. FOR MYSELF, etc.: i.e. he is his own appraiser (cf. 'I judge for myself').

7–8. MINE OWN WORTH... / AS... = set the value of my own excellence so high (as to make out) that.... For WORTH cf. 38. 9, 39. 1.

DO DEFINE: the subject 'I' is to be gathered from 'methinks' (l. 5).

8. ALL is stressed in both instances. OTHER = others; cf. 85. 5.

SURMOUNT: surpass; Milton *S. A.* 1380.

9. MYSELF INDEED: my real self in the literal sense.

10. BATED: properly = reduced (in value, estimation, size), and hence here = deteriorated; *M. V.* 3. 3. 22 'These griefs and losses have so bated me,' 1 *Hen. IV.* 3. 3. 2 'Do I not bate? Do I not dwindle?' [There is also a sense 'tan' (N.E.D.), but that would here create a tautology. There may, however, be some play upon it.]

CHOPP'D: chipped (like a worn thing; cf. 60. 9), or chapped (as the earth is with dryness; cf. Sternhold and Hopkins *Ps.* 65. 9 'When the earth is chopped and dry').

TANN'D: 'sere and yellow.'

ANTIQUITY: simply = age; 2 *Hen. IV.* 1. 2. 208 'Is not your voice broken... and every part about you blasted with antiquity?' For the poet's age see Introd. i. § 6.

11. MINE OWN SELF-LOVE: i.e. my 'self-love' when really my *own*; when applied to my real self. [Some might perhaps prefer to read MINE OWNSELF-LOVE, but, with stress on OWN, the actual text is better.]

QUITE CONTRARY I READ: 'contrary' = contrariwise (as often). This does not mean that he forms a contrary opinion as to such self-love being a sin, but when he looks at his literal self in the glass, what he 'reads' (i.e. deduces, 14. 10) is humiliating enough to give him a quite contrary degree of self-admiration to that expressed in ll. 1–8.

12. SELF SO SELF-LOVING...: SO is stressed and = in *that* sense. The order is 'self-loving oneself *so*.'

INIQUITY is meant to be stronger than 'sin' (l. 1). It would be downright wickedness.

13. 'TIS THEE, MYSELF, etc. = it is the 'myself' which means *thee*. [Editors who affect hyphens might read 'TIS THEE-MYSELF.]

14. PAINTING: with borrowed colour; 21. 2, 67. 5, 82. 13.

OF THY DAYS: which belongs to *your* time of life; i.e. the 'myself' which I praise is *you*, and, by treating you as myself, I am applying to my aged self your youthful beauty. Since this is but a borrowing, I am thereby 'painting' myself.

LXIII

1. AGAINST, etc.: resumed by l. 10.

2. INJURIOUS: *wrongfully* cruel; 44. 2.

O'ERWORN: as if a garment which has lost its nap. So 'crush'd' implies crumpled.

3. HOURS: 5. 1.

5. STEEPY. The metaphor (evident in 'morn') is from the sun about to plunge down the last steep of the sky: cf. 7. 9–10.

6. HE'S KING. Not simply that he owns them, but he is a king among men in respect of them.

8. STEALING AWAY, etc.: the 'beauties' steal away 'the treasure' by their own gradual departure. The notion of imperceptible movement (cf. 77. 7) is combined with that of filching.

SPRING: rather = young growth (53. 9) than the season; *V. A.* 656 'This canker that eats up love's tender spring.'

9. FORTIFY: 16. 3. For the absolute use cf. 2 *Hen. IV.* 1. 3. 56 'We fortify in papers and in figures.'

10. CONFOUNDING: 5. 6, 8. 7, etc.

11. THAT...: so that.... MEMORY is stressed. = record, commemoration (1. 4).

12. MY SWEET LOVE'S.... As opposed to the bare 'my love's,' the sense is 'the beauty which he had in his youthful sweetness.'

13. BLACK LINES. The epithet is not simply antithetic to 'green,' but refers to the fact that 'black' was 'not counted fair': see 27. 12, S. 127, Introd. v. There is a play upon 'lines' as lineaments and as verses: 16. 9, 18. 12.

14. AND HE, etc.: i.e. and, in them, *he* (shall live), still young and fresh.

LXIV

2. PROUD: whether as things in which pride was taken or as 'showy' (2. 3, 21. 5, etc.).

COST: costly structures; 2 *Hen. IV.* 1. 3. 60 'Like one that draws the model of a house... / Gives o'er and leaves his part-created cost / A naked subject to the weeping clouds'; inf. 91. 10 'richer than garments' cost' (= costly garments). The poet has in mind the ruins of great abbeys and the like.

3. SOMETIME LOFTY: which were once so lofty. TOWERS: any towering structures (the *regum turres* of Horace).

4. BRASS: cf. Horace's *aere perennius*. The allusion is to commemorative ablets or other brasswork on tombs in particular; 107. 14 'tombs of brass,' *L. L. L.* 1. 1. 1 'Let fame / Live register'd upon our brazen tombs.'

ETERNAL. There is no contradiction, since the word means no more than 'lasting for ages.'

SLAVE...: helplessly subject....

MORTAL RAGE: deadly fury of destruction; 'mortal' is antithetic to 'eternal,' while the 'rage' is that of Time, not of human beings who destroy. See 65. 3 and context.

5. HUNGRY: greedy to annex (though also, of course, in swallowing). The realisation that the sea encroached upon the land and *vice versa* was as old as the Greek geographers. In Shakespeare—who, as Lee points out, derived it from Ovid *Met.* 15—it appears again in 2 *Hen. IV.* 3. 1. 45 sqq. Tennyson elaborates in his 'Where the long street roars hath been / The stillness of the central sea' (*In Memoriam* cxxiii).

6. ADVANTAGE ON THE KINGDOM, etc. While the notion is that of an invader who annexes part of the realm of a rival sovereign, KINGDOM is rather kingship than realm: cf. 'For thine is the kingdom, the power, and the glory,' and e.g. *Rich. II.* 4. 2. 62. The 'shore' is personified no less than the ocean, and 'advantage on' = advantage over.

7. What was once 'watery' becomes *terra firma*. There is no pleonasm in 'watery main,' since a 'main' (see 60. 5) may be either sea or land.

8. INCREASING STORE, etc. = '(it being a case of) increasing store at the same time with loss and increasing loss at the same time with store,' the two processes going on together. [INCREASING is adjective, not a participle belonging to 'soil,' as if 'increasing its store at the same time with loss and (compensating for) its loss with store.']

STORE: accumulated possessions; 37. 8, 84. 3.

9. STATE: condition, standing; *Euph.* p. 458 'How tickle is their state.'

10. STATE ITSELF. If 'state' is used in the same sense, the meaning is 'any state or condition at all,' i.e. the very existence of a thing. But more probably there is the almost invariable play upon repeated words, and 'state itself' = even (what looks like) stability itself (as in the case of brass eternal, l. 4); cf. Bacon *Colours Good and Evil* 9. 1 'In the favour of others we can have no state or certainty.' [A third sense, viz. high rank, greatness (124. 1, Chapman *Byron's Conspir.* 4. 1. 114 'You make all state before / Utterly obsolete'), would yield no proper meaning for 'itself.']

12. MY LOVE is stressed; i.e. my beloved, no less than other things.

13–14. WHICH...: 'which' belongs to 'thought' (not 'death') and = being one which....

IS AS A DEATH: almost kills me; cf. 86. 6 'struck me dead,' Spenser *F. Q.* 1. 4. 267 'For death it was, when any good he saw.'

CANNOT CHOOSE, etc. To save the concluding couplet from a weakness of which Shakespeare is guiltless, we must assume a strong antithesis, in 'Weep to *have* that which it fears to *lose*,' i.e. to possess a thing is usually a cause of joy, but when the thing is so precious that one is full of the dread of *losing* it, one cannot help weeping even in *having* it to lose. The thought which makes one weep is said itself to weep.

[It is not, indeed, wholly impossible to make 'death' the antecedent of 'which,' 'a death' being equivalent to 'a person dying' (cf. 54. 12 'their sweet deaths,' 60. 5 'nativity,' 122. 9 'retention'). In that case, it is true, there is certainty rather than fear, but we might understand 'fears' as = looks forward with dread. But this is comparatively pointless.]

LXV

1. SINCE BRASS, etc.: carrying on the notions of 64. 3–8, the 'stone' being that of the 'towers.' [The expression is grammarless; cf. 111. 11.]

BOUNDLESS. The addition of an epithet in this single case has its point. As brass, though thought 'eternal' (64. 4), is 'slave to mortal rage,' so the sea, though thought 'boundless,' may have to contract its borders (64. 7).

2. SAD is less pointed as = calamitous (Milton *P. L.* 1. 133 'sad overthrow and foul defeat') than as = steadily resolved, inexorable (*ibid.* 6. 541 'settled in his face I see / Sad resolution').

MORTALITY is either the quality of being mortal, or (a more natural personification) = death; 1 *Hen. VI.* 4. 5. 32 'Here on my knees I beg mortality / Rather than life preserv'd with infamy.' So e.g. 'great mortality among the troops.'

O'ER-SWAYS. Earth and sea are sovereigns (64. 6), but even they have an overlord.

3. RAGE: 64. 4.

HOLD A PLEA: maintain a claim. For PLEA see 35. 11.

4. ACTION. Not an action at law, since this could hardly be associated with a flower, but—in more close connection with what follows—capacity for effective action in battling (ll. 5, 6).

A FLOWER: loosely for 'a flower's.'

5 sqq. The metaphor of a siege is maintained in 'battering,' 'impregnable,' 'gates of steel,' but it would be absurd to speak of 'honey breath' as being besieged and battered. It is the summer (personified) which is besieged (cf. 2. 1), and the question is how it can keep up breath for the struggle. Its breath—'honey' sweet with the perfume of its flowers—is that of too tender a thing.

6. BATTERING DAYS: battering done by 'days' (= time).

8. DECAYS: destroys; Denham *Of Old Age* 21 'But age, 'tis said, the memory decays.'

9. FEARFUL: full of fear, anxious.

10. FROM TIME'S CHEST, etc. = lie safe in hiding, away from the 'chest' into which Time would gather it and lock it up. The CHEST is that in which Time keeps his jewels (48. 9, 52. 9), and the word is made the more appropriate from its occasional use as = coffin.

12. SPOIL = spoiling, act of making booty (cf. 100. 12). So Sidney *Arc.* 323 'Lycurgus went toward her, rather as to a spoil than a fight.' Time makes spoil of all things, and therefore of beauty also.

13. O: in answer; 13. 13, 61. 9.

MIRACLE is stressed. It is not meant that it will be a miracle if his verse survives and effects its purpose; the miracle will lie in the strange fact of 'black' making a thing shine 'bright.' Cf. in general 63. 13–14 (note). MIGHT = efficacy in that way.

14. MY LOVE: not the feeling (which is not in point), but the beloved friend.

LXVI

1. THESE: viz. the things which follow. Some of them appear again in *Haml.* 3. 1. 70 sqq. Tyler further compares *Ecclesiastes* 10. 5–6.

3. NEEDY NOTHING: the opposite of 'desert.' A 'nothing' (Gk. τὸ μηδέν) is a person of no account; *Cymb.* 3. 4. 135 'that harsh, noble, simple nothing; that Cloten.' NEEDY = scantily provided with gifts and qualities, a 'poor creature.' [It is scarcely in line with the other examples to interpret as = persons really indigent but dressed as if they were rich. There is in each line a studied antithesis, and here we have rich attire without but poverty within.]

TRIMM'D: dressed out; 98. 2 'dress'd in all his trim,' 15. 8.

JOLLITY: finery; Coverdale *Job* 40. 10 'Up, deck thee in thy jolly array' (Fr. *joli*). Similarly Spenser *F. Q.* 1. 2. 97 'Full jolly knight he seem'd and well addrest.'

4. UNHAPPILY: to its undoing. FORSWORN: not 'perjured,' but the victim of perjury, 'sworn away.'

5. SHAMEFULLY: i.e. so as to shame the honour itself; its very 'gilding' only brings it shame. By 'place' is meant rank: 79. 4, 88. 2, etc. For the thought cf. the play of *Edw. III*. 2. 1. 444 'Dress an ape / In tissue, and the beauty of the robe / Adds but the greater scorn unto the beast.'

6. STRUMPETED: e.g. as when parents sell their daughters.

7. RIGHT PERFECTION true perfection (cf. *M. N. D.* 3. 2. 302 'I am a right maid for my cowardice'), perfection rightly entitled to the name (*Gen.* 27. 36 'Is not he rightly named Jacob?' *Euph.* p. 191 'a right gentleman'). If the 'perfection' is that of character, 'disgrac'd' = discredited, dishonoured by affront; 89. 5, Chapman *Iliad* 1. 24 'the general viciously disgrac'd / With violent terms the priest.' But it is much more probable that DISGRAC'D = made ugly (33. 8), and that the allusion is to 'wrongful' (i.e. foolish; cf. 'amiss' of 59. 3, and 'new-fangled ill' of 91. 3) disfigurement (by fashion) of beauty which is naturally 'right perfect.' This would provide a connection with S. 67, and would be illustrated by S. 127 and especially l. 8, where 'sweet beauty lives in disgrace.' Moreover there are enumerated 'desert,' 'faith,' 'honour,' 'virtue,' 'strength,' 'art,' and it is hard to find a place for 'perfection' between 'virtue' and 'strength,' unless it practically = beauty.

8. LIMPING = feeble; cf. 'lame' 37. 3.

DISABLED: prevented from using its ability. For the syllables cf. Spenser *F. Q.* 1. 8. 244 'But sith the heavens and your fair *handling*.' Both the liquids are frequently thus sonantised.

9. ART: special attainments, expert skill; 29. 7, 78. 12. TONGUE-TIED: not allowed to speak. AUTHORITY: persons in authority. Similarly *T. of A.* 4. 3. 17 'the learned pate / Ducks to the golden fool.'

10. DOCTOR-LIKE: with all the airs of a doctor in the subject; cf. 'Doctor of Divinity,' etc.

SKILL: knowledge, science.

11. SIMPLE: single-hearted, frank (Lat. *simplex*).

MISCALL'D: not merely 'called by a wrong name,' but 'slandered as being...'; Spenser *F. Q.* 4. 8. 24 'Whom she (viz. slander) with lesings lewdly did miscall / And wickedly backbite.'

SIMPLICITY: foolishness; cf. 'simpleton' and *L. L. L.* 4. 2. 23.

12. CAPTIVE...CAPTAIN: 'ill' (i.e. badness) gives commands to 'good,' which has become its thrall; cf. *Euph.* p. 66 'It (viz. my body) will carry my mind, the grand captaine in this fight, into endlesse captivitie.'

ATTENDING: as servant.

14. TO DIE = in dying; 1. 14.

LXVII

1–14. The piece continues the attack upon the times. Why should the beloved, who is so perfect, be called upon to live in a world so 'infected,' 'sinful,' and 'impious' (as in 66)? Why should he be required to lend it 'grace' by associating with it? Why should he serve as the model for its artificial beautification? The answer is given in the final couplet. The repetition of *his, him, he* shows those pronouns to be emphatic.

1. INFECTION: a vitiated world: 110. 10.

2. HIS PRESENCE. Not = a 'presence' or physical appearance like his (which is not yet in point), but the presence among it of one so faultless.

GRACE: partly = set off (7. 1), partly = lend it a saving grace.

4. LACE: adorn. Lace (as still in 'gold lace') was richer decorative trimming applied to more ordinary material; cf. *Much Ado* 3. 4. 20, *R. J.* 3. 5. 8, etc.

5. = Why should these days of artificial colouring have the advantage of stealing from him? cf. 127. 6.

6. STEAL...OF...: steal from.

SEEING. If the word is correct, it = aspect, appearance (Lat. *visus*, Gk. ὄψις). To some extent this may be assisted by the epithet 'dead,' i.e. a thing which meets the eye, but which, being paint, is a *dead* 'seeing,' whereas *his* 'hue' is a thing of 'living' blood (l. 10). For the word itself cf. Sidney *S.* 151 sqq. 'Some Beauty's piece, as amber-colour'd head, / Milk hands, rose cheeks, or lips more sweet, more red; / Or seeings jet black, but in blackness bright.' [Capell's SEEMING (i.e. semblance, pretence) is highly probable.]

HUE: complexion. N.E.D. cites Pory (1600) 'The women...contenting themselves only with their natural hue.'

7. POOR BEAUTY. It would be weak to interpret as = cases in which beauty is but poor (inferior). 'Beauty' is the personified abstract (1. 2), which makes things beautiful (106. 3), and the sense is 'Why should Beauty, now so impoverished (ll. 9–10), take advantage of *his* rose being true to create from it copies which are unreal?'

INDIRECTLY: by devious and dishonest methods (cf. 'steal' l. 6). The word is antithetic to 'true.'

8. ROSES OF SHADOW. 'Roses' are rosy cheeks (as the next words show), not specimens of beauty (as in 1. 2). SHADOW: the mere semblance or reflection of the 'true'; 27. 10, 37. 10, etc.

SINCE HIS ROSE, etc.: just because *he* is here to supply the *true* rose to copy from.

10. BEGGAR'D OF BLOOD, etc.: i.e. faces are no longer rosy with the genuine life-blood, which Nature nowadays seems unable to supply.

11. FOR...: explains why he calls Nature 'bankrupt.'

[The word cannot = Because..., as if answering the question. That answer begins at l. 13.]

EXCHEQUER: fund to draw upon.

12. PROUD OF MANY: i.e. while making a great *show* of *many* (alleged examples of beauty), what she *lives* upon (as her only real resources) are *his* means. PROUD as in 2. 3, 21. 5, etc.

GAINS: means, property. [Otherwise it may = only what she gains (in these copies) from *him*.]

13. O: in answer; 13. 13, etc.

STORES: keeps in store (by keeping him alive). For the notion cf. 14. 14, 101. 3. WEALTH: of beauty. In antithesis to 'now...bankrupt' (l. 9).

LXVIII

1. MAP: true delineation, pattern; *Rich. II.* 5. 1. 12 'Thou map of honour.'

DAYS OUTWORN: the good old past; cf. 64. 2, *Lucr.* 1350 'this pattern of the worn-out age.'

2. AS FLOWERS DO NOW: viz. in their own natural colours.

3. THESE is used contemptuously (cf. Lat. *ista*); cf. 114. 2 'the monarch's plague, this flattery,' or such outbursts as 'O these men!' (*Oth.*).

BASTARD: spurious; so in the same connection 127. 4.

SIGNS OF FAIR: outward badges of beauty (16. 11, 83. 2). SIGNS = insignia; Spenser *M. Hubb.* 1016 'He all those royal signs had stol'n away.' The word also sometimes = 'mere semblance' (N.E.D. quotes Beeton 'thou wouldst have the sign of a man stand for a man'), but this is sufficiently implied in 'bastard.'

4. INHABIT: take up an abode. Cf. Hall *Chron. Hen. V.* 36 'certain soldiers... passed over the water of Sala and there inhabited.'

5. BEFORE THE GOLDEN TRESSES, etc. Compare in general S. 127, *M. V.* 3. 2. 92 'So are these crisped snaky golden locks, / Which make such wanton gambols with the wind / Upon supposed fairness, often known / To be the dowry of a second head, / The skull that bred them in the sepulchre.' The prevalence of artificial beautification appears also from *Euph.* p. 116 'Take from them their perywigges, their paintings...and thou shalt perceive that a woman is the least parte of herselfe' (see *ibid.* p. 445).

GOLDEN: the favourite colour for beauty (Introd. v).

8. BEAUTY'S: not here personified, but = of some beautiful person.

9. THOSE HOLY ANTIQUE HOURS = those good old uncontaminated times. HOLY denotes their due respect for the sacredness of things (cf. 'holy tear' 31. 5), in contrast with the 'impiety' and 'sin' of 67. 2–3.

10. WITHOUT ALL ORNAMENT BUT SELF, etc. = Without any decorative element except that which is genuinely their own. This reading should remove the notorious difficulty of the passage. The Qto has ITSELF, but nothing can be made of the word. The only conceivable defence of it would be that (in apposition to 'antique hours') it might perhaps = 'the real thing.' [There is something similar in the Greek philosophic use of *αὐτό*, but that lends no colour to a unique English example.] ORNAMENT is not a depreciatory term (cf. 70. 3, and 1. 9), and, so far from being 'without all ornament,' the beauty of those 'holy antique hours' was full of it. It was, however, 'self and true.' ['it' and 'but' are confused in the text of *Oth.* 5. 2. 323.]

WITHOUT ALL...: cf. 74. 2 'Without all bail,' *Macb.* 3. 2. 11 'Things without all remedy / Should be without regard.' 'Without' originally = outside of.

SELF = own, belonging to themselves. Cf. 'self-substantial' 1. 6, *Macb.* 5. 8. 70. So 'selvage' = 'self-edge,' i.e. edging of the same, or its own, material.

11. MAKING: the connection is 'those hours are seen making....'

NO SUMMER, etc.: i.e. not borrowing the green leafage from another to make of it a 'summer' in *him*; cf. 104. 14 'Ere you were born was Beauty's summer dead.'

12. NO OLD: no old thing. So 'fair,' 'good,' 'bad,' etc. occur as nouns.

DRESS: dress up; 76. 11, and 'dressings' 123. 4.

HIS: the beloved's. They use no false beautifying in *his* case.

NEW = so as to make it look other than it is.

13–14. NATURE: antithetic to 'false Art,' as in 127. 5–6.

STORE: 67. 13.

WHAT BEAUTY WAS: rather (as 'map' indicates) 'what sort of thing beauty was' than 'what beauty there once was.'

LXIX

1–2. For eye and heart in the appreciation of the friend's beauty cf. 46. While the eye 'views,' thoughts are 'tenants to the heart' (46. 10).

2. = Lack nothing which the heart can imagine as an improvement (59. 11).

3. THE VOICE OF SOULS = which voice a soul, i.e. express the judgment of a real capacity to appreciate. For SOUL cf. 26. 8, 27. 9, 62. 2, *Oth.* 1. 1. 54 'These fellows have some soul,' Pope *Wife of Bath* 299 'The mouse that always trusts to one poor hole, / Can never be a mouse of any soul.' VOICE: implying 'vote'; 112. 10, *Cor.* 2. 3. 178 'I thank you for your voices, thank you,... / Your most sweet voices.'

4. BARE: unadorned; 26. 6. SO AS... = so that...: 36. 13–14, 62. 8.

5. OUTWARD PRAISE: as opposed to the inward mental reservation to be mentioned later.

WITH...CROWN'D = is awarded the crown *by*.... It is praised as victor or 'king'; cf. 63. 6 'those beauties whereof now he's king.' [The praise is not itself the crown *with* which his outward is crowned.]

6. THINE OWN: what you may rightly claim as yours.

7. CONFOUND: 5. 6.

8. BY SEEING.... Though grammatically the subject is 'tongues,' in thought it is those who use them.

9. LOOK INTO: look into the question of...; 71. 13.

10. THAT: the extent of *that* beauty.

IN GUESS: i.e. they can only go by the natural inference.

11. = Then their *thoughts* (= imaginations), acting like churls (i.e. grudgingly), although their *eyes* would (otherwise) be kind enough....

12. ADD: attach (with the same notion of something out of keeping as in 20. 12, 84. 13).

WEEDS: 94. 14 'Lilies that fester smell far worse than weeds.'

13–14. WHY bears some emphasis. The case is regarded as a problem, which requires a 'soil' (= solution). The poet does not admit (see the next sonnet) that the beloved actually lacks the proper fragrance (cf. S. 5 and 54). The *real* 'solution' is that, though he possesses the odour, he makes it 'common' by being too free with his society; cf. 102. 12 'Sweets grown common lose their

dear delight.' 'Weeds' are the type of commonness, 'flowers' of choiceness. ODOUR = reputation (cf. 'in ill odour'). For COMMON cf. *Cor.* 2. 3. 101 'I have not been common in my love.'

[SOIL might possibly = that which sullies (and there may in any case be some play upon that sense), but the preceding 'why' makes for the other interpretation. For the word see N.E.D. Editors quote Udall's *Erasmus* 'This question could not one of them all soile.' So 'assoil' = absolve.]

LXX

1. = The fact that you are *blamed* is not to be regarded as any blemish to you. So 'thy sight' = 'the sight of you'; see 40. 5. [Not = will not (necessarily) be due to any fault of yours.]

2. MARK: for a missile.

3. = Suspicion is in reality something for beauty to be proud of; it is a positive ornament: cf. *Haml.* 3. 1. 139 'Be thou...as pure as snow, thou shalt not escape calumny,' but the present statement goes further.

4. A CROW, etc. The figure is varied. Suspicion is like the black (ugly, and, if the carrion-bird, foul) crow, which *prefers* to fly where the air is purest. The notion is not simply that the crow will fly *even* in the purest air: see on 35. 4. In *Lucr.* 1009 sqq. the crow is a filthy bird, and it was actually regarded as a bird of the devil (hence the more force in HEAVEN'S). For its ugliness cf. 113. 12.

5. SO THOU...: if so be that thou....

APPROVE: prove, attest; *Cymb.* 5. 5. 245 'one thing...which might approve thee honest,' Fuller *Holy War* 5. 10 'to approve the truth thereof against some who questioned.'

6. WORTH: excellence (see Index).

BEING WOO'D OF TIME = from the fact of its being wooed by the temptations of the world. His 'worth' is proved to be all the greater if the 'time' (with its vices) courts him. He is shown to be 'sweetest air' by the 'crow' thus choosing him, and to be a 'sweetest bud' by the choice of the canker-worm.

TIME: see 76. 3, 117. 6. So Lat. *saeculum*, of the age with its tastes and vices. Boswell quotes Jonson *E. M. out of his Hum.* 'O how I hate the monstrousness of time!'

7. FOR CANKER, etc. For the precise meaning see l. 4; for the borrowing from *Euphues* see 35. 4.

8. AND THOU PRESENT'ST, etc. If AND is used in its ordinary sense, it is best to punctuate as in the text, with the sense 'canker vice loves the *sweetest* buds, and (therefore) *you* (must) represent purity; *you*, it is clear, have escaped safely, etc.'

[AND is just possibly used for 'if' (= *an*, see 42. 11), i.e. 'If you display a pure unstained prime, you must have passed, etc.' But, apart from other considerations, it is better that a larger stop should end the octave (Introd. ix. § 7).]

PRIME: 3. 10.

9. PASS'D BY. Not that he is now too old to be in danger, but the meaning is determined by 'ambush' as = eluded, got clear past.

10. EITHER NOT ASSAIL'D, etc. It is not suggested that he was not *attacked* by 'time' (a notion which would be in flat contradiction to the context), but that it left him 'unassailed,' i.e. not affected or influenced by the temptation. OR VICTOR, etc. = or if you did feel it, you overcame it and emerged as victor.

CHARG'D: hard pressed by the attack; *K. L.* 2. 1. 53 'He charges home / My unprovided body.'

11. SO: so completely.

12. TO TIE UP = as to tie up (altogether). The metaphor is from a tethered beast.

ENVY: ill-will, malice (Lat. *invidia*).

EVERMORE ENLARG'D = which is perpetually being set at liberty. Sidney *Arc.* 392 'like a lioness lately enlarged,' and e.g. 'enlarge from prison.'

13. MASK'D: hid its brightness (as the clouds 'mask' the sun).

SHOW: brilliant show (Lat. *species*); 54. 9.

14. ALONE: either 'you would possess entire kingdoms in your single person' or 'you and no other.' But the latter would rather require 'the kingdom.'

SHOULDST: 'would necessarily'; 11. 7. OWE: own.

LXXI

2. SULLEN: 2 *Hen. IV.* 1. 1. 102 'a sullen bell / Remember'd knolling a departing friend,' *R. J.* 4. 5. 88 'sullen dirges.' In 'surly sullen,' more neatly than in Milton's 'Swinging slow with sullen roar' (*Pens.* 76), there is suggested the actual tolling sound.

3. WARNING: notice (which makes one 'aware').

4. The alliterative assonance in *world, worms* is studied, though not to modern taste very pleasing.

DWELL: remain; 5. 2.

5. IF YOU READ: viz. at that time (ll. 9–10).

7. SWEET THOUGHTS: not simply 'in those thoughts which (in your case) are always sweet and kind,' but his thoughts are to be kept 'sweet' (= untainted by 'woe').

8. SHOULD: would have to...; 11. 7, 70. 14.

10. COMPOUNDED: made one with, i.e. become clay with clay (as in 'earth to earth, etc.'); 2 *Hen. IV.* 4. 5. 116 'Only compound me with forgotten dust,' *Haml.* 4. 2. 6 'Compounded it with dust, whereto 'tis kin.'

12. EVEN WITH...: strictly = evenly with..., i.e. at the same moment with (Lat. *pariter cum*); cf. Lydgate *Pilg. Sowle* 5. 4. 81 'And even with this word this angel flew his way up into heaven,' *Oth.* 4. 2. 67 'quicken even with blowing.'

13. WISE WORLD. The epithet may be partly depreciatory, as if the world is too 'knowing,' but the primary notion is that the world will judge the poet's shortcomings only too well.

LOOK INTO: 69. 9.

14. MOCK YOU WITH ME: scoff at your regard for me, as showing your want of judgment.

LXXII

1. TASK YOU TO RECITE: challenge you to specify. RECITE, as used in law, = rehearse or state in a deed or document (N.E.D.); Blackstone *Comm. II.* 21. 358 'The subsequent proceedings are made up into a record or recovery roll, in which the writ and complaint of the defendant are first recited.'

2. WHAT MERIT LIV'D, etc. The order is 'What merit that you should (= might be expected to) love, *lived* in me.' LIV'D: primarily = was in me during my *life* (in antithesis to 'after my death'), but there is also the notion of possessing a real and vital value: cf. 79. 12, 124. 14. [We should not construe 'that you should love me after my death.']

4. PROVE: show to have existed.

5. WOULD: were disposed to. [Not = should perhaps....]

VIRTUOUS LIE: a lie which would be no sin (cf. 88. 4) but would even have a virtue in it; cf. the *splendide mendax* of Horace. Verity quotes Webster *Duch. Malf.* 3. 2 'Such a feigned crime as Tasso calls *magnanima menzogna*, a noble lie.' [But 'virtuous' sometimes hardly differs from 'kindly'; *Oth.* 3. 4. 110.]

7. HANG...UPON: like a badge of honour upon a tomb; 31. 10.

I: not used for 'me' merely for the sake of rhyme. The notion is 'this thing known as "I"' (i.e. 'I' is virtually a noun).

8. NIGGARD TRUTH: truth which will give only what it is grudgingly compelled to give.

9–10. LEST YOUR TRUE LOVE, etc. A condensed play of expression. The beloved is in his whole nature 'true,' his love for the poet is therefore also 'true,' but to the 'true' anything 'false' (even a 'virtuous' lie) should be impossible.

UNTRUE: for the adverb cf. 114. 3, and 'chary' (22. 11).

14. SHOULD = would have to be; 71. 8, etc. [Not = ought to.] TO LOVE: in loving; 1. 14, 66. 14.

LXXIII

1–12. There are three similitudes, one in each quatrain; (1) the declining *year*, (2) the declining *day*, (3) a declining *fire*. These three key-words are to be emphasised.

[For the question of the poet's age see Introd. i. § 6.]

2. YELLOW LEAVES: *Macb.* 5. 3. 23 'my way of life / Is fall'n into the sere, the yellow leaf.'

OR NONE OR FEW: i.e. 'either none or few' (= 'only few, if any'). Similarly in Greek ἤ τι ἤ οὐδέν. The comma usually placed after 'none' produces the inferior 'there hang leaves which are yellow, or (there hang) none at all, or (in any case) few.'

3. SHAKE AGAINST: shiver in the face of... (or at meeting...); *T. G. V.* 2. 4. 198 'like a waxen image 'gainst a fire,' *Euph.* p. 227 'My eyes are heavy against foul weather.'

4. BARE RUIN'D CHOIRS. The comparison is with the chancel of some ruined abbey, stripped of roof and furnishings. For CHOIR as a place for singing cf.

'the choir of a cathedral,' *Prayer-Book* 'in quires and places where they sing.' So Aristophanes borrows from some Greek poet (ἀηδόνων) μουσεῖα (said of leafy trees).

SWEET BIRDS. The epithet is not idle; the choirs formerly rang with 'sweet' singing. The implication is 'I was a summer poet once.'

7. WHICH...: viz. day.

BY AND BY: forthwith, immediately; 75. 10, *T. G. V.* 1. 3. 87.

BLACK NIGHT. It is best to personify 'Night,' and to understand the epithet not simply as 'pitch dark,' but as alluding to the unloved or unbeautiful colour (Introd. v).

8. SEALS UP: SEALS is an etymologically different word from that for which it might naturally be mistaken. To 'seal up' was to close up cattle in their stalls; Southey *Commonplace Bk.* 4. 552 'As the wife of C. Framley was sealing up the cows.' This is done each night. The antecedent to THAT is 'Death,' and ALL is stressed. [It would be weak to understand that 'night' finally 'seals up' the remaining daylight.]

9. GLOWING: the fire no longer flames brightly, but merely glows.

SUCH...THAT... = such...as....

10. OF HIS YOUTH: i.e. which are all that remains of the time when it was a young and vigorous fire.

12. CONSUM'D WITH, etc. WITH = by. That which fed the fire (the force of heat in the fuel) also uses it up; cf. 1. 6, *K. J.* 5. 2. 87 '(fire) blown out / With that same weak wind which enkindled it,' *Euph.* p. 231 'The torche turned downwards is extinguished with the waxe which was the cause of his lyght.' For a similar notion cf. *Tam. Sh.* 1. 2.

As applied to the poet the sense (not very obvious) is that the vital force which is imparted at birth grows with and through time and is then withdrawn by the same agency; cf. 5. 1–4 'Those hours that...did frame... / Will play the tyrants to the very same / And that unfair which fairly doth excel,' 60. 8.

13. STRONG: determined.

14. LEAVE: give up, relinquish.

LXXIV

1. FELL ARREST: *Haml.* 5. 2. 347 'this fell sergeant, Death, / Is strict in his arrest.' FELL = ruthless.

2. WITHOUT ALL BAIL: see 68. 10 'without all ornament.' Verity quotes the legal phrase 'without bail and mainprize' (of summary arrest).

CARRY...AWAY = carry off to prison; 2 *Hen. IV.* 5. 5. 97 'Go carry Sir John Falstaff to the Fleet.' So 'carry before a justice.'

3. MY LIFE HATH, etc. Not 'my life has some interest in this line,' but 'In (i.e. through the existence of) these lines my *life* has still some rights (i.e. I have still some share in life).' For INTEREST see 31. 7.

4. WHICH: viz. line (cf. l. 14).

5. REVIEWEST: i.e. 're-viewest'; Purchase *Pilgr.* 9. 4 'before his longing could be satisfied to review his country and his friends.'

6. Cf. *Com. Err.* 2. 2. 134 'this body, consecrate to thee.'

7. EARTH...EARTH: cf. 71. 10. For the four elements in the human composition see 44. 11, 45.

8. SPIRIT: the 'air' and 'fire' among my elements. 'Spirit' is also poetic genius; 80. 2, 85. 7, 86. 5.

THE BETTER PART: cf. Drayton *Sonn.* 44 'Ensuing ages yet my rhymes shall cherish / Where I entomb'd my better part shall save' (Tyler).

10. MY BODY, etc.: i.e. it is only the *body*, not the 'spirit,' which will be dead.

11. THE COWARD CONQUEST, etc. The 'wretch' is Death or Time; cf. 6. 14 'Death's conquest' with 63. 10 'confounding Age's cruel knife.' In 100. 14 'Time' has a 'crooked knife.' For the exact sense of CONQUEST see 6. 14, 46. 2.

COWARD. Not that the 'conquest' has been won in a cowardly manner, but the body itself is a coward unable to resist as the spirit does.

13–14. The valuable part of *that* (viz. my body) is merely what it *contains* (or is capable of), and *that* (viz. what it is capable of) is *this* (viz. my verse).

LXXV

1. FOOD TO LIFE: *K. J.* 3. 4. 104 'My life, my joy, my food, my all the world.'

2. SWEET-SEASON'D: sweetly seasoned, i.e. tempered so as to be sweet and refreshing; cf. *Haml.* 1. 2. 192 'Season your admiration for a while.' The compound is perhaps on rhythmical grounds slightly preferable to the separate adjectives, though for 'sweet showers' cf. Milton *Lyc.* 'That on the green turf suck the honey'd showers.' SEASON'D, standing alone, would mean adapted to the season.

The two lines amount to the notion that the beloved both feeds the lover's thoughts and makes them productive.

3. AND FOR THE PEACE OF YOU, etc. Conceivable interpretations are: (1) 'for the sake of *your* peace (i.e. to satisfy *you* and make you happy) *I* am at strife, etc.' This might mean—though there is nothing in the context to make it clear—that such alternations of sole possession and separation were necessary for the happiness of his friend, whether because of his position or of his inclinations; (2) 'for the sake of the contentment which you bring to my heart,' the thought being a conceit and the word 'peace' being somewhat forced for the sake of antithesis to 'strife'; (3) 'instead of (= in contrast with) the peace which *you* can enjoy in the circumstances'; (4) 'instead of the peace which I ought to find in my love of you.' But both (3) and (4) are scarcely compatible with the AND... which introduces l. 3. If, assuming the text to be sound, we set aside these two interpretations, the preference lies with (1).

The antithesis of 'peace' and 'strife' might appear to certify the text. But Shakespeare is quite as likely to create an antithesis by a studied play upon words, in which the sound and suggestion are determined by 'strife,' and would be those of 'peace,' whereas the actual word and sense are PIECE (= a rare and valuable thing). The sense then is 'You are the food to my life...and that preciousness of yours makes me hold such strife, etc.': cf. *Temp.* 1. 2. 56 'Thy mother was a piece of virtue,' *Hen. VIII.* 5. 5. 27 'all princely graces / That

mould up such a piece as this is (viz. Elizabeth),' Sidney *S.* 151 'Some Beauty's piece,' etc. Such a notion is manifestly very apposite to the following context.

HOLD: keep up. For the notion in general cf. S. 52.

4. 'TWIXT: in the relations between.... The miser is not at strife with his wealth, but with himself.

5. ENJOYER: possessor; 29. 8.

6. DOUBTING: fearing (a frequent use); *Haml.* 1. 2. 256 'I doubt some foul play.'

THE FILCHING AGE: the dishonest age in which we live.

8. BETTER'D: put in a better position = made to feel better off (even than when he thought his position 'best').

MAY = can.

9. FULL: a word (now vulgar) used of satisfied appetite; 118. 5, Bible *Prov.* 27. 7 'a full soul loatheth an honeycomb,' *Isaiah* 1. 11 'I am full of the burnt offerings of rams.' = Lat. *satur.*

YOUR SIGHT: the sight of you. See 40. 5.

10. BY AND BY: forthwith; 73. 7.

11–12. POSSESSING OR PURSUING, etc.: i.e. possessing no delight save what is had (= possessed) from *you*, or pursuing no delight save what must be derived from *you*.

TOOK: cf. 'a league is took' 47. 1.

14. OR...OR...: either...or; 73. 2.

OR ALL AWAY: a grammarless expression = or else all being away; cf. 104. 10 'and no pace perceiv'd.' ALL is emphatic. The lover is everything to the poet.

LXXVI

1–2. For the consciousness of the claims of art see Introd. ix. § 16. For similar matter cf. S. 105.

1. PRIDE: 2. 3. The metaphor (as 'barren' shows) is from the luxuriance of leaves and flowers.

2. VARIATION: variety. QUICK: lively.

3. THE TIME: the fashion of the day; cf. 82. 8 'Some fresher stamp of the time-bettering days,' and see 32. 5.

GLANCE ASIDE: not = look aside, but 'turn aside,' 'take a new direction.'

4. COMPOUNDS STRANGE = novel ways of concocting verse. A 'compound' is that which is made of mixed and seasoned ingredients (118. 2, 125. 7), as opposed to 'simple' dishes; cf. 'composed' 59. 10. [Not = strange compound words, although these also were in vogue.]

5. STILL: perpetually. ALL ONE: all in the same way.

6. INVENTION: 38. 1, 79. 7.

A NOTED WEED: i.e. clothing well-known as habitual with me; 1 *Hen. IV.* 1. 2. 202 'I have cases of buckram for the nonce, to inmask our noted outer garments,' *K. J.* 4. 2. 21 'the antique and well-noted face.'

7–8. DOTH ALMOST TELL MY NAME, etc. The passage should be noted as indicating that a number of Shakespeare's sonnets were already known and his style (as well as theme) recognised. At the same time it suggests that some anonymity of the parties was maintained. Cf. the *σφραγίς* or 'seal' which Theognis regarded as stamped upon his verses to Cyrnus.

8. THEIR BIRTH: how they came to be born. But perhaps there is an allusion to rank or pedigree, the poet not claiming to be of the 'first families' in the art. THEIR is used as if he had written 'all the words alike' instead of 'every word'; cf. 78. 3–4.

WHERE = whence; cf. *Hen. V.* 3. 5. 15. The pleonasm is explanatory, and we should not understand as = whither, i.e. 'to whom,' since DID PROCEED = were begotten; Milton *P. L.* 12. 381 'yet from my loins / Thou shalt proceed.' So also inf. 131. 14.

9. O: 13. 13, 59. 13, etc.

10. ARGUMENT: theme; 38. 3, 79. 5.

11. DRESSING: dressing up; 68. 12, 123. 4. NEW: for the adverb cf. 30. 4, 52. 12, etc.

12. SPENDING: not merely using, but using up (to the full); 4. 1, 80. 3, etc.

LXXVII

The usual interpretation of this piece is altogether inadequate. It is not concerned simply with the gift of a book of blank paper, but with a number of presents (probably on a birthday). They are (1) a looking-glass, (2) a watch, (3) a book for manuscript notes, (4) at least one book on some branch of learning, (5) a book of 'offices' or prayer-book. The writer intimates the moral use of each. The mirror will tell the youth how far he is ageing, remind him that he must die; the 'dial' will give a similar warning; the note-book will preserve his thoughts and excerpts when reading; the book for study will instruct him in its particular branch of learning; the 'offices' will be of moral profit and thus supplement and enrich his book.

The sonnet was manifestly written for a particular occasion and to suit the particular gifts. Its tone is that of a senior to a boy (cf. 108. 5, 126. 1). Had it not appeared under Shakespeare's name, it might have been guessed to be by Daniel while tutor to Herbert. [If the 17th century tradition that Shakespeare himself was once 'a schoolmaster' has any basis, the sonnet might well be an early composition of that period.]

1. BEAUTIES: various elements of beauty.

WEAR = wear *away* (as when a thing is 'beginning to wear').

2. DIAL. It might be hastily deduced from 'shady' (l. 7) that the article was a sun-dial; but see note there. A sun-dial would be an unlikely gift, and for 'dial' as a watch cf. 104. 9, *A. Y. L. I.* 2. 7. 20 'And then he drew a dial from his poke.'

WASTE: not 'are wasted' (which he has no right to assume), but = perish.

3. THE VACANT LEAVES = 'these waste blanks' of l. 10. A book for manuscript jottings.

THY MIND'S IMPRINT: i.e. his thoughts and notes, which will show the turn and character of his mind.

4. THIS BOOK THIS LEARNING. It is not certain that there was only one book of 'learning' among the gifts. There may have been several, of different kinds, and the repetition THIS...THIS..., as well as the word 'taste,' rather points to that conclusion, the meaning being 'from this or that book you may taste of this or that branch of learning.' For THIS = 'such-and-such' cf. 137. 11. Similarly 'that' (also repeated) in 50. 3.

5. WRINKLES: i.e. when they come. TRULY: candidly. Whatever others do, *these* will not flatter.

6. = Will remind you (by their hollows) of the open mouths of graves. Wrinkles are 'deep-dug trenches' (2. 2). The sense is 'You will be reminded that you must die.'

7. SHADY STEALTH. In the case of a sun-dial this would mean the stealthy motion of the shadow thrown by the upright. As applied to a watch, each word emphasises the other, and SHADY = concealed, with the 'invisible stealth' of *T. N.* 1. 5. 316. STEALTH is furtive or imperceptible gliding; *M. N. D.* 3. 2. 310 'I told him of your stealth into the wood.'

KNOW: realise; 40. 12, 49. 10, etc.

8. THIEVISH not only carries on the notion of 'stealth,' but also refers to the filching away of life and beauty. For the expression itself cf. *All's Well* 2. 1. 169 'the pilot's glass / Hath told the thievish minutes how they pass.'

9. LOOK: 9. 9.

CONTAIN: hold, retain; *M. V.* 5. 1. 50 'If you had known the virtue of the ring... / Or your own honour to contain the ring, / You would not then have parted with the ring.'

10. WASTE BLANKS. It would be no commendation of a gift to call it waste paper. WASTE = empty, unoccupied. While a 'blank' (etymologically = white) is without marks or colour, a 'waste' is without contents.

10–12. The order is 'And thou shalt find those children—delivered from thy brain—nursed (i.e. developed by nursing) so as to take a new acquaintance....'

DELIVER'D: as a child from the mother.

NURS'D, etc. The thoughts, put down when newly delivered, will grow in significance, and, when met with again at a later time, will present themselves in new lights and with new suggestions.

TO TAKE, etc. The words might be joined to 'find,' cf. *T. N.* 1. 5. 316 'I feel this youth's perfections...to creep.' Otherwise they follow 'nursed.'

13. OFFICES: some authorised form of divine service, as in the Morning and Evening Prayer of the Church of England, or in the Roman breviary. The next words are practically an injunction to 'look' into them often.

14. PROFIT THEE: i.e. morally.

THY BOOK. It is not clear whether this is the 'book' of l. 4, of which the study will be 'enriched' by being read in conjunction with the 'offices,' or the book of blank leaves in which he writes his thoughts. The latter is preferable; his thoughts will be of a higher and more valuable kind. Moreover 'thy' has somewhat more point.

LXXVIII

2. FAIR ASSISTANCE. Not simply = 'kind' assistance, but the assistance of beauty in beautifying my verse (see 106. 3), making it 'fair': cf. 51. 1 'slow offence,' Introd. ix. § 14.

3. As... = that...; 62. 8, etc.

ALIEN: in the sense of Lat. *alienus* (one who does not belong). The rivals stand in no such intimate relation to the friend as Shakespeare does. So 'strange' 53. 2.

GOT MY USE: acquired my habit. But there is probably a legal reference in 'use.'

4. UNDER THEE: under your name (cf. 80. 2) and auspices.

THEIR. For the plural after 'every pen' cf. 76. 7–8. The word is stressed.

DISPERSE: spread abroad, publish. See N.E.D. *disperse* † 5.

5. THINE EYES: cf. Milton *L'Allegro* 'store of ladies whose bright eyes / Rain influence,' with 'influence' here (l. 10).

THE DUMB: not plural, but = a dumb man (cf. 52. 1 'the rich'). The writer is referring only to himself. He recognises his own literary deficiency; Introd. ix. § 17.

ON HIGH: loudly, *alta voce*.

6. HEAVY: combining the sense of 'dull,' 'slow' (98. 4) with that of a literal heaviness too great for flying 'aloft.' The combination 'heavy ignorance' recurs in *Oth.* 2. 1. 144.

7. ADDED bears stress. They had wings already. Shakespeare was accused by the 'University wits' of 'beautifying himself with their feathers' (though there the notion is somewhat different).

8. GRACE: beauty and charm (of style); 7. 1.

DOUBLE. It had majesty already of its own.

9. COMPILE: compose (the regular Shakespearean meaning); 85. 2. The stress is on 'I.'

10. WHOSE INFLUENCE: the influence upon whom.... The 'influence' (15. 4) is that of an inspiring Muse.

12. ARTS: learning and literary accomplishments; 29. 7. GRACES, etc.: l. 8.

13. ALL MY ART: cf. 100. 2 'To speak of that which gives thee all thy might.'

ADVANCE: uplift; *Temp.* 1. 2. 408 'The fringed curtains of thine eyes advance,' *R. J.* 4. 5. 72 'she is advanc'd / Above the clouds.'

LXXIX

1. CALL UPON: invoke; 78. 1, cf. 38. 11.

2. ALL. The poet does not mean that his verse contained to the full the 'gentle grace' of his patron. This he regards as impossible (S. 17). The sense is that he alone enjoyed all the advantage it could impart. For the notion itself cf. 78. 12.

GENTLE: refined; the antithesis of 'rude' (78. 14). See 5. 1, 100. 6.

GRACE: 7. 1, 78. 12.

3. MY GRACIOUS NUMBERS: i.e. such beauty and charm as my lines did possess.

4. MUSE: not here the inspiring divinity of 78. 1 (for that was the patron himself), but = the force of the inspiration, the poetic ability.

GIVE...PLACE: yield precedence to.... [Not = make room for....] For PLACE = rank cf. 88. 2, 108. 11.

5. THY LOVELY ARGUMENT = the theme (76. 10) of one so lovely as you. Being 'lovely,' he makes lovely the verse which he inspires (cf. 78. 2). For the adj. as here condensed cf. *L. L. L.* 2. 1. 81 'Navarre had notice of your fair approach.'

LOVELY: lovable; 5. 2, 18. 2. Though it includes the sense of 'fair' (78. 2), that meaning is not the primary; cf. 54. 13.

7. WHAT OF THEE, etc. = whatever element, or quality, of you (e.g. the following 'virtue,' 'beauty') ..., rather than 'whatever he invents concerning you.' In 'invent' (see 38. 1) there is no notion of falsehood or mere imagination. Any novelty of embodiment or description was 'invention.'

THY POET: any poet who writes of *you*. The fact that contemporary patrons had special poets makes the expression natural.

8. ROBS THEE OF: i.e. it is a plagiarism from you.

9. LENDS: bestows on; 84. 6, 105. 12.

STOLE THAT WORD: i.e. stole his notion or method of applying it. STOLE is stressed.

12. LIVE = has a real existence.

14. OWES. Such poems are regarded as a debt due to a patron; cf. 83. 4 'a poet's debt.'

DOST PAY: i.e. it comes (so to speak) out of your own pocket in the first instance.

LXXX

1. FAINT: grow weak and dispirited; Spenser *F. Q.* 1. 3. 112 'Nigh dead with fear and faint astonishment.' So 'faint-hearted.'

2. KNOWING: realising; 40. 12, 51. 8, etc.

A BETTER SPIRIT: a greater genius; cf. 86. 5 and 'able spirit' (85. 7). Similarly 'a few choice spirits.'

USE YOUR NAME: cf. 78. 4 'under thee.'

3. SPENDS: makes the fullest use of...; 4. 1, 76. 12.

4. TO MAKE, etc. Scarcely = in order to make... (as if that were the rival's purpose), but 'so as to make....'

SPEAKING OF.... The participle belongs to 'me,' not to 'better spirit.' The sense is 'to make me tongue-tied when trying to speak your fame.' SPEAKING = proclaiming (83. 8) and OF is (as often) redundant; 115. 9, 127. 13, *T. of A.* 5. 1. 188 'Why, I was writing of your epitaph.' [Not, weakly and awkwardly, 'speaking about (the merits which should bring) you fame.']

5. WORTH: excellence and gifts (38. 9 etc.). The notion which follows (6–10) is that, while only a 'better spirit' is equal to venturing upon (the expression of) the full depth and width of the patron's perfections, an inferior poet may nevertheless write sufficiently well to be read, even if he is capable of dealing with but some minor part of them. Von Mauntz well compares Ovid *Trist.* 2. 3. 27 sqq. for a similar figure.

6. PROUDEST: cf. 'pride' (l. 12) and the phrase 'a proud ship.' The great Elizabethan or Spanish galleon made a splendid show.

7. SAUCY: presumptuous; *T. C.* 1. 3. 42 'Where's then the saucy boat, / Whose weak untimber'd sides but even now / Co-rival'd greatness?' For a similar comparison cf. *M. V.* 1. 1. 9 'There, where your argosies with portly sail / Like signiors and rich burghers on the flood... / Do overpeer the petty traffickers.'

8. WILFULLY: with perverse audacity; 117. 9.

9. YOUR SHALLOWEST HELP: your help even where your depth is shallowest. For the meaning see note on l. 5.

10. SOUNDLESS: too deep to be sounded.

11. OR, etc.: i.e. Or, if I cannot keep afloat (but prove incompetent to perform even my little share of praise), I am in any case of no great value. [Not = I should be in that case worthless (a sense which would not connect with the following line).]

12. TALL BUILDING: cf. 'a tall ship.' PRIDE: l. 6.

14. THE WORST WAS THIS, etc. = the worst thing that can be said of me is that my *love* (for you) was (the cause of) my failure; i.e. my attempts to write were all due to my loving you so much.

DECAY: downfall; Coverdale *Ps.* 106. 36 'They worshipped their images, which turned to their own decay.'

LXXXI

1–2. OR...OR...: strictly = either...or... (73. 2, 75. 14), but the connection of l. 3 makes the sense practically 'whether...or....'

[For the age of the parties see Introd. i. § 6.]

3. FROM HENCE: viz. from these verses. The words must mean the same as in l. 5, and therefore cannot = from this world.

MEMORY: commemoration; 1. 4, 63. 11.

4. EACH PART: all that went to my making (person, qualities, etc.).

5. FROM HENCE: the repetition is for emphasis.

7. COMMON: undistinguished.

8. IN MEN'S EYES: i.e. my verse is for you a tomb which will be always before men's eyes.

9. GENTLE. Not = tender (for tenderness would not make his verse live, nor is the adj. very appropriate to a tomb), but = refined; 5. 1, 79. 2, 100. 6. It is of no consequence that elsewhere the poet writes more humbly: see Introd. ii. § 1.

11. TONGUES TO BE, etc. = tongues of the future shall tell the story of what you were when you were in being. REHEARSE: 21. 4, 38. 4.

12. THE BREATHERS OF THIS WORLD: those who breathe the breath of life in the world of now ('*this*' is stressed). For BREATHERS cf. *A. Y. L. I.* 3. 2. 297 'I will chide no breather in the world but myself.'

14. WHERE BREATH MOST BREATHES: 'most' is to be emphasised. 'Breath' is life, and breath *most* breathes in the mouth, and you shall live *there* (viz. in their 'rehearsing' of you). There is an obvious reminiscence of the *volito vivus per ora virum* of Ennius.

LXXXII

1. I GRANT, etc. The emphatic word is 'married,' not 'my.'

2. ATTAINT: a word specially used of imputations of disloyalty. [Not connected etymologically with *taint*.]

O'ERLOOK: playing upon the notions of (1) perusing a book (cf. 'o'erlook' in *K. L.* 5. 1. 50), (2) casting an appraising eye over women.

3. THE DEDICATED WORDS: i.e. the laudatory dedications prefixed to a literary work, their chief purpose being (as Shakespeare more than hints) to secure the blessing of patronage and whatever public acceptance might accrue therefrom. For such dedicating see Alden pp. 199 sq. [Not the works themselves, regarded as devoted to the patron.]

USE: not simply = employ, but they are part of poetic practice or usage.

4. OF THEIR 'FAIR' SUBJECT, etc. With the usual punctuation (a comma after 'subject') the participle may refer (1) to 'the dedicated words,' which are always to be found in 'every book,' giving it a blessing, or (2) to 'writers,' who, by their dedications, send out every book with a blessing. But in neither case is 'blessing' a very natural word. If, however, we punctuate and mark as in the text, we get the meaning '*which they habitually use concerning their 'fair' subject as blessing (by his inspiration and favour) whatever the book may be.*' He is *always* 'fair.' The construction is the same as in e.g. 'you speak of critics damning every book which comes their way.'

SUBJECT: person who is the theme; cf. 59. 14, 100. 4, 103. 10.

5. THOU ART AS 'FAIR,' etc.: i.e. they speak of their 'fair' subject; *you* are as 'fair' in discernment as in outward appearance. There is a play upon two common senses, viz. 'beautiful' and 'just.'

KNOWLEDGE: discernment; *M. W. W.* 3. 3. 44 'We'll teach him to know turtles from jays.'

HUE: see 20. 7.

6. FINDING = in deciding it to be; cf. 83. 3, 118. 7, and 'find a verdict.'

A LIMIT PAST... = so great as to transcend.... A 'limit' is a far extent; cf. *Rich. II.* 1. 3. 151 'The dateless limit of thy dear exile' (= the extent without an end), sup. 44. 4 'from limits far remote.' In 80. 5 his 'worth' is 'wide as the ocean.'

8. SOME...STAMP = something bearing the stamp.

FRESHER: for the exact sense see 1. 9, and cf. 17. 6.

TIME-BETTERING: improving upon the existing vogue, i.e. days of higher standards; cf. 32. 5 'Compare them with the bettering of the time.'

10. STRAINED: forced, exaggerated; cf. 'stretched' (17. 12). TOUCHES: see 17. 8.

11–12. TRULY, etc.: i.e. the friend's beauty is 'true' (to the ideal pattern, 62. 6); the writer's work is done with 'true' (i.e. heartfelt) understanding; the words which he employs are 'true' (sincere and not 'strained'); and what he tells is 'true' (to the facts).

11. SYMPATHIZ'D: sympathetically portrayed; *Lucr.* 1113 'True sorrow then is feelingly suffic'd, / When with like semblance it is sympathiz'd.'

13. GROSS: flagrantly manifest; 99. 5, 1 *Hen. IV.* 2. 4. 256 'gross as a mountain, open, palpable,' *All's Well* 1. 3. 17 'Now to all sense 'tis gross, you love my son.'

PAINTING: artificial beautifying; 21. 2, 62. 14.

14. NEED is stressed. IN THEE: in *your* case. ABUS'D: misused; 4. 5, 134. 12

LXXXIII

1. PAINTING: viz. that of 82. 13.

2. TO YOUR FAIR: either (1) 'to the description of your beauty,' or (2) 'in addition to your beauty' (cf. 133. 4).

FAIR: fairness; 16. 11, 68. 3, etc. SET: applied; 53. 7.

3. FOUND: 82. 6. OR THOUGHT I FOUND. Not that he doubts the 'worth' of the friend any more than before, but that, if a satisfying description does prove possible, he must have been mistaken through sheer admiration.

4. BARREN: futile. The friend could derive no advantage from it.

POET'S DEBT: 79. 14.

5. THEREFORE: for the following reason. SLEPT: been inactive; 47. 13. YOUR REPORT: the proclaiming of you; cf. 40. 5 'my love.'

6. THAT... = in order that.... It was his deliberate purpose to let the world see how vain were the efforts of 'others' (l. 12). [Not = because....]

WELL...SHOW: show clearly.

7. MODERN: commonplace; i.e. such commonplace quills as ours. The word is the opposite of the complimentary 'antique'; *K. J.* 3. 4. 42 'That fell anatomy... / Which scorns a modern invocation'; *A. Y. L. I.* 2. 7. 156 'Full of wise saws and modern instances.'

8. SPEAKING OF, etc.: i.e. falls short in proclaiming worth, (when it comes to proclaiming) what worth grows in *you*. For SPEAKING OF... cf. 80. 4.

9. FOR MY SIN = as being a sin on my part. So in Biblical language a thing is 'counted' to a man 'for righteousness.'

11. IMPAIR is stressed.

12. WOULD GIVE LIFE, etc. = i.e. whereas they endeavour to portray you fully to the life and so keep you in life by immortalising you, their inadequate descriptions achieve the very opposite; cf. 17. 3 'it is but as a tomb / Which *hides* your life.'

14. BOTH YOUR POETS: i.e. both myself and my rival (S. 80 and 86). The use of the merely allusive plural 'others' and the apparent reference in S. 78 to a number of rival poets are no argument for understanding 'both' as denoting two special rivals of Shakespeare.

DEVISE: cf. 'invent' 38. 1, 79. 7.

LXXXIV

2. YOU ALONE ARE YOU: i.e. no heightened description of you, or comparison with e.g. Adonis (53. 5), will be so effective as a mere account of the actual *you*: cf. *A. C.* 3. 2. 13 'Would you praise Caesar, say "Caesar," go no further.'

3–4. IN WHOSE CONFINE, etc.: i.e. if one looks for a stock of beautiful things and persons on which to draw for comparisons when seeking your equal, it will be found that that stock is all contained in, and confined to, yourself; *outside* you there is no parallel.

3. CONFINE: properly a bounding line, but also = the place which so restricts (e.g. a prison); cf. *Haml.* 1. 1. 155, 2. 2. 252.

STORE: 37. 8.

4. SHOULD: would have to..., ought to... (if called upon).

EXAMPLE: provide a parallel to, or examples of; cf. *T. of A.* 4. 3. 438 'I'll example you with thievery, / The sun's a thief,' *L. L. L.* 1. 2. 121 'That I may example my digression by some mighty precedent.'

WHERE YOUR EQUAL GREW: i.e. any place (or case) in which there (ever) grew the equal of *you*.

5. LEAN PENURY: i.e. not only poverty, but poverty of the leanest kind. Little as we may approve of a punning, the writer must have intended it in PENURY...PEN, as if 'penury' were an art of penning (cf. 'masonry,' 'artistry,' etc.). See 'morning...mourning' 132. 5–9.

6. HIS = its. SUBJECT: person as theme; 59. 14, 82. 4.

GLORY: splendour; 25. 8, 37. 12.

8. SO is stressed = in *that* way (without anything further).

DIGNIFIES: gives it rank and distinction (101. 4).

10. CLEAR: brilliant; 43. 7.

11. FAME: make famous. The verb was not rare; cf. Greene *Poems* 31 'The cedar trees / Whose stately bulks do fame the Arabian groves.' WIT: talent, knowledge; 23. 14.

13. ADD: attach (something contrary or incongruous); 20. 12, 69. 12.

14. BEING FOND ON, etc. = through being foolishly attracted by praise of a kind which actually represents you as less than you are. The friend is not accused of being constitutionally 'fond on praise,' but of being foolishly taken by praises which depreciate. [There should be no comma at 'praise,' as if 'which' = 'which fact.'] Cf. *L. L. L.* 4. 3. 238 'She passes praise; then praise too short doth blot.' For FOND cf. 3. 7, and for FOND ON, *M. N. D.* 2. 1. 266 'More fond on her than she upon her love.' In PRAISES there is some shifting of the sense from 'praise' (Introd. ix. § 11): = qualities calling for praise.

LXXXV

1. TONGUE-TIED: explained by 80. 4.

IN MANNERS: as modesty requires; cf. 39. 1 'with manners.'

2. COMMENTS: elaborations (on a theme); cf. 89. 2. COMPIL'D: composed; 78. 9.

3. RESERVE.... If the text is sound, the meaning is that of imparting such a special value or choiceness as causes a thing to be kept in reserve for special occasions: see 32. 7. The conjecture PRESERVE would = keep them fresh and permanent. A possibility is TREASURE (*Tresure* being corrupted into *Reserue*), = 'make valuable': see 6. 3.

CHARACTER. Probably there is a play upon the senses (1) script (59. 8, 108. 1, and e.g. 'Chinese characters'), and (2) appearance (cf. *T. N.* 1. 2. 50 'a mind that suits / With this thy fair and outward character').

GOLDEN QUILL: a pen of the happiest kind. But there is also a reference to the gilding of the letters in costly manuscripts.

4. PRECIOUS: playing upon the ordinary sense and that (as old as Chaucer) of fastidious expression (Fr. *précieux*).

FIL'D: polished with the file (Lat. *limatus*); *Euph.* p. 57 'filed speech without fraud.'

5. OTHER = others: 62. 8.

6. CLERK. It is not long since the parish clerk (who was generally 'unletter'd') regularly delivered a loud 'Amen' at the end of a prayer in church. A 'lettered' clerk would be a cleric.

STILL: always.

7. THAT ABLE SPIRIT, etc. = which literary genius produces. [Not the demonstrative pronoun, 'that able spirit' being the rival poet (cf. 80. 2). The plural 'other' (l. 5) and 'others' (l. 13) makes an intervening singular very awkward.]

ABLE: less prosaic a word than now; = talented (Fr. *habile*).

SPIRIT: genius; 80. 2, 86. 5.

8. FORM: due or artistic 'form,' as opposed to that which is 'indigest' (114. 5).

9. I SAY '"TIS SO,' etc.: cf. *V. A.* 142 'She says 'tis so; they answer all "'Tis so."'

11. BUT THAT...: viz. that addition.

11–12. To be interpreted as 'even if in my case *words* come *hindmost* (i.e. take the lowest rank as compared with those used by others), my *love* for you is *superior* in rank to theirs.' There is an allusion to a procession.

13–14. BREATH OF WORDS: i.e. *words*, which are mere *breath*. There is a double antithesis, of 'words' to 'thoughts,' and of what is 'breathed' to what is 'dumb.'

IN EFFECT: i.e. their only form of 'speaking' is in deeds or results. Cf. 113. 4 'Seems seeing, but effectually is out.'

LXXXVI

1. PROUD: splendid; see 80. 6, 12. The epithets all belong to the picture of a great galleon with full-spread sails setting forth to win rich 'prizes' on the Spanish main (as did Raleigh in 1597). Meanwhile the poet hints that the rival is seeking, not (as he himself does) the *love* of the patron, but a rich material return.

SAIL: sailing, manner of sailing; *Oth.* 5. 2. 268 'very seamark of my utmost sail.'

GREAT answers to the 'tall building' of the rival's ship in 80. 12.

2. TOO PRECIOUS: viz. to be let slip by poets in search of a patron, and for Shakespeare to bear the thought of losing him.

3–4. RIPE. They were in the 'womb' (l. 4) of his brain, 'ripe' for delivery to the world, but, as they never came forth, the same womb became also their tomb. For RIPE cf. *Rich. II.* 2. 2. 10 'Some unborn sorrow ripe in Fortune's womb.' For the womb as tomb see 19. 2.

There is awkwardness in making the 'sail' of the rival 'inhearse' these thoughts. The subject in thought is 'the fact that his verse is so proud and full.'

INHEARSE: entomb. 'Hearse' = coffin, and thence grave. Cf. *Haml.* 1. 4. 47 'thy canoniz'd bones, hearsed in death.'

5–6. SPIRIT: genius; 85. 7. SPIRIT...SPIRITS contains the play upon senses usual in repetitions: Introd. ix. § 11.

BY SPIRITS TAUGHT, etc. This cannot mean 'taught by other men of genius' (the 'compeers' of l. 7), since 'other' would be indispensable; nor would these teach him to write 'above a mortal pitch.' The 'spirits' are the disembodied geniuses of the past, from whom the rival, as a man of learning, derived inspiration and matter. It is true that, when alive, such geniuses were 'mortal,' but, as now spirits, they are something more, and their influence may be supposed to be of a higher nature.

PITCH: height (of soaring); 7. 9.

STRUCK ME DEAD. For the hyperbole cf. 'die' 124. 14, 'kill' 44. 9, 135. 13. The notion of the 'ripe thoughts' which never saw life, but perished in the womb, is doubtless carried on.

7. HIS COMPEERS BY NIGHT: i.e. other learned men like himself, with whom he associates at night. [Sometimes 'compeers' simply = associates; see N.E.D.] It is meant that the rival owes much to the help of men like the 'University wits,' with whom Shakespeare, who possesses no claims to 'art' (S. 68), does not enjoy a similar equality. The nocturnal companionship may have been similar to that of the Mermaid.

8. ASTONISHED: properly = stunned or paralysed by thunder and lightning (Lat. *attonitus*): cf. *Lucr.* 1730 'Stone-still, astonish'd with this deadly deed.'

9. THAT AFFABLE, etc.: see note at end. AFFABLE: obliging (the word was 'formerly used more loosely,' N.E.D.).

FAMILIAR: cf. 'a familiar spirit,' Ford *Broken H.* 3. 4 'You have...a familiar / That posts i' the air for your intelligence.'

10. GULLS HIM. It is difficult to believe that this means 'deludes,' since the

rival writes 'above a mortal pitch,' etc. More probably, a 'gull' being a young unfledged bird, to 'gull' is to treat as such, i.e. to feed him with what he cannot obtain for himself. The food is 'intelligence,' or what we should call 'ideas.' See also the quot. just given from Ford.

11. OF MY SILENCE: to be taken with 'victors' rather than with 'boast'; i.e. 'cannot boast of vanquishing me into silence.'

12. SICK: enfeebled; cf. 'struck me dead' (6), 'astonished' (8), 'faint' (80. 1). [So the soil or the market is said to be 'sick.']

13. YOUR COUNTENANCE: your favour. Shakespeare was not afraid of the verse of his rival in itself, but only when the patron lent it his countenance. This 'fill'd up' anything that might be lacking in it: cf. 26. 7–8, where 'some good conceit' of the patron imparts non-existing virtues to the 'wit' of the poet. [There is probably some of the usual play on 'line': 16. 9, etc.]

14. MATTER: i.e. my theme had been taken from me. Shakespeare's sole 'matter' was the patron's special loving connection with him (see S. 78). His 'countenance' was therefore essential. Cf. *T. C.* 2. 3. 103 'Then will Ajax lack matter, if he have lost his argument.'

THAT: viz. *that* fact (or proceeding). 'Then' and 'that' are stressed.

MINE: *my* 'line.'

[There has been much speculation as to the identity of the other poet. Marlowe, Drayton, Davies, and Chapman have found their several supporters. We may gather that his style of verse actually was one of 'proud full sail.' For the rest it is most natural to understand ll. 7–10 as simply meaning that the poet in question was assisted by his friends and by one 'familiar ghost' in particular.

To solve the riddle we should have to know more than we do of the personal relations between writers of the time.

A clue has been sought (see Furnivall's *Comments*) in an expression in Chapman's Dedication to his *Shadow of Night* (published, with the motto *Versus mei habebunt aliquantum noctis*, in 1594). That expression is 'not without having drops of their souls like an awaked familiar,' and with this are compared others in his *Tears of Peace*, viz.

> 'I am, said he (viz. Homer), that spirit Elysian
> That.....did thy bosom fill
> With such a flood of soul, that thou wert fain,
> With exclamations of her rapture then,
> To vent it to the echoes of the vale....
> ...and thou didst inherit
> My true sense, for the time then, in my spirit:
> And I invisibly went prompting thee.'

and

> 'Still being persuaded by the shameless night
> That all my reading, writing, all my pains,
> Are serious trifles, and the idle veins
> Of an unthrifty angel that deludes
> My simple fancy.'

Though the publication of the *Tears of Peace* was as late as 1609, it is, of course, quite possible that these passages were previously in some kind of circulation and as well known to Shakespeare as certain of his own 'sugred sonnets' were to Francis Meres in 1598.

The resemblances are certainly striking at first sight, but will hardly bear examination. In the second passage from the *Tears of Peace* Chapman merely means that he is perhaps deluded into wasting his time on things of no account. There is nothing here parallel to Shakespeare's notion of a 'ghost' actually supplying 'intelligence.' In the first quotation from the same poem, the thought is the entirely natural one—already extant in Longinus—that from great writers in whom we steep ourselves there issues an effluence which works potently upon our own spirits. But the same might be said in the case of any other writer besides Chapman.

Such spirits obviously cannot be the 'compeers' of l. 7, nor, again, is it altogether natural for Homer (translated by Chapman) to be described as his 'affable familiar ghost.' More probably there is a reference to some person who was known in literary circles to be intimately associated with the rival, and who—as Shakespeare at least affected to believe—acted as his 'ghost.' Whether the modern use of 'ghost' in such a connection existed in Shakespeare's day is doubtless open to question, but the fact that the term was at some time invented and adopted is proof that it has a certain appropriateness, which might well have been discovered as early as the Elizabethan age. When it crops up in 19th century literature it has all the appearance of being taken for granted, and it is well known that such expressions are apt to survive and to 'take a new acquaintance of the mind' by literary restoration.

It is perhaps true, as Furnivall observes, that a better case is made out for Chapman 'than for anyone else,' but, so far as it is made out at all, it is rather through Shakespeare's insistence on 'night' and 'nightly,' and the motto of Chapman's *Shadow of Night*, than through the passages which have been cited.]

LXXXVII

1. DEAR: valuable.

2. LIKE ENOUGH. Not = very probably, but = with good reason enough.

KNOW'ST: you recognise; 40. 12, 49. 10, and inf. l. 9.

ESTIMATE: value at which you are (or should be) rated.

3. CHARTER OF THY WORTH = the terms of the contract under which so valuable a thing as yourself came into my holding. 'Charter' was especially used of deeds affecting property.

4. MY BONDS IN THEE: my claims to any share in you. A 'bond' bears a date for its 'determination.'

DETERMINATE: either = terminable (strictly 'provided with a determination'), or = already expired. For the expression cf. 13. 6.

5. The rhythm shows that *thee* is stressed (= one so precious as *you*).

BY THY GRANTING: the legal *precario*.

6. THAT RICHES. The singular is originally correct (Fr. *richesse*).

MY DESERVING: i.e. (as the legal phrase goes) any 'valuable consideration' on my side.

7. THE CAUSE: viz. 'my deserving.' Also see 49. 14 (n.).

FAIR GIFT: handsome gift (see N.E.D. *fair* 1. †3 *b*), combined with the sense of 'gift of one so beautiful.'

8. PATENT: *All's Well* 4. 5. 69, *Much Ado* 4. 1. 187.

BACK AGAIN IS SWERVING = is reverting to you. SWERVE = turn, and occasionally 'depart' (N.E.D. *swerve* †1).

9. THY SELF. That we should read thus, and not THYSELF, is indicated by IT (l. 10), which cannot well refer to 'worth.'

KNOWING: realising. See l. 2.

11. UPON MISPRISION GROWING: coming into existence through mistake. GROW is used of that which accrues to the benefit or injury of a person: N.E.D. cites More *Utopia* (transl. Robinson) 1. 41 'Revenues and profits that were wont to grow to their forefathers,' West (1592) 'a particular estate which is only a chattel...groweth, etc.' For MISPRISION = mistake cf. *Much Ado* 4. 1. 187.

[There is some want of equivalence between 'growing' and 'comes home again,' and it is possible that Shakespeare wrote GOING, i.e. it proceeded from the giver to the recipient in consequence of a mistake. In that case the gift is personified: 'it *goes* (from you) on making a mistake; it *comes home again* (to you) on (its) forming a better judgment.' If the text is retained, 'on better judgment making' = on your forming a better judgment.]

14. A KING: in apposition to 'I.'

NO SUCH MATTER = nothing real of the kind; *Much Ado* 2. 3. 225 'When they hold one an opinion of another's dotage, and no such matter.'

LXXXVIII

1. SET ME LIGHT: set but light value on me; cf. *Rich. II.* 2. 3. 293 'The man that mocks at it and sets it light,' Similarly 'set lightly,' 'set at light,' and *Haml.* 4. 3. 65 'Thou mayst not coldly set / Our sovereign process,' Coverdale *John* 4. 44 'A prophet is nothing set by at home.'

2. PLACE: not in the flat prosaic sense of 'put,' but in that of giving rank and position (79. 4, 108. 11, 131. 12).

MY MERIT: i.e. any merit of mine.

IN THE EYE OF SCORN = where it is viewed with scorn.

3. UPON THY SIDE, etc. For the notion of taking the opponent's part cf. 35. 10–11, 49. 11–12.

3–4. FIGHT...PROVE.... The expression most naturally fits a champion in the lists, who 'proves' an opponent false or a *protégé* true. If the following lines suggest something more like an action at law, the metaphor is so far changed rather than mixed.

4. VIRTUOUS: innocent, blameless; 72. 5.

6. UPON THY PART: 48. 12.

I CAN SET DOWN, etc.: cf. *Haml.* 3. 1. 123 'I could accuse me of such things, etc.'

STORY: history, recital. There is no notion of false invention (see l. 5).

7. FAULTS: not = defects, but 'offences,' 'lapses (in duty).' This is required by 'attainted' (for which see 82. 2).

8. WIN MUCH GLORY: i.e. by taking a course which will win you credit. LOSING = giving up.

10–12. BENDING, etc.: i.e. my thoughts are so full of love for you that they are determined by the consideration of your welfare, and therefore what benefits *you* comes round in a circle to benefit *me*.

DOUBLE-VANTAGE is from tennis, and apparently means that I, your opponent, myself get 'vantage' every time I thus yield it to you.

14. FOR THY RIGHT: for the sake of putting *you* in the right.

LXXXIX

1. FAULT: 88. 7.

2. COMMENT: dwell upon, amplify; 85. 2.

3. LAMENESS...HALT. This, of course, in no way implies that the writer was literally 'lame' (see 37. 3). The friend is simply to *call* him lame, and he will proceed to prove that he *is* so.

4. REASONS: pleas, statements in justification; cf. 49. 12.

5. DISGRACE: put out of grace, discredit; 66. 7, 126. 8.

6. TO SET: either (1) 'in order to set...,' or (2) 'in setting...' (see 1. 14). But the former would be rather too blunt a charge of disingenuousness. SET A FORM UPON = give a correct appearance to...; *T. of A.* 3. 5. 27 'To bring man-slaughter into form, and set quarrelling / Upon the head of valour,' *M. N. D.* 1. 1. 232 'Things base and vile, holding no quantity, / Love can transpose to form and dignity.' So 'form and ceremony,' and the current 'good form.' [To interpret as = giving a specific reason for... deprives 'desired' of some point, and is less suited to 'set...upon....']

7. KNOWING: realising; 40. 12, 49. 10, etc. WILL = will and pleasure; 57. 13, 121. 8.

8. STRANGLE: choke, suppress; *W. T.* 4. 4. 47 'Be merry, / Strangle such thoughts as these,' *Macb.* 2. 4. 7 'dark night strangles the travailing lamp.'

LOOK STRANGE: behave like a stranger; 49. 5, 110. 6.

9. WALKS: places where you walk.

10. DWELL: not simply = exist, but 'be found in constant use (as it is now).'

11. PROFANE. The word still retained something of the sense of Lat. *profanus* (one who is not entitled to enter a sacred place).

13. AGAINST MYSELF: cf. 35. 10–11, 49. 11–12, 88. 3.

DEBATE: quarrel, feud. See 15. 11, and cf. Coverdale *Luke* 12. 51 'Think ye that I come to bring peace upon earth? I tell you nay, but rather debate.'

XC

2. MY DEEDS: in prose would be 'everything I do.'

3. SPITE: 36. 5, 40. 14, inf. l. 10.

MAKE...BOW: humble, crush; 120. 3.

4. DROP IN denotes the unexpected.

6. REARWARD: a military metaphor carried on by 'conquer'd,' and = as an attacking force in reserve; *R. J.* 3. 2. 121 'But with a rearward following Tybalt's death, / Romeo is banished,' *Much Ado* 4. 1. 128 'myself would, in the rearward of reproaching, / Strike at thy life.'

7. The 'windy' night is a night of sighs, the 'rainy' morrow a day of tears: cf. Raleigh (?) in Dowdall's *Music Book* 1597 'With windy sighs disperse them (viz. the clouds of Cynthia) in the skies / Or with thy tears dissolve them into rain.' For NIGHT (figurative) cf. 120. 9.

8. TO LINGER OUT: either 'so as to prolong,' or 'by prolonging' (1. 14). For the expression cf. *T. C.* 5. 10. 9 'linger not our sure destructions out.'

9. OTHER PETTY GRIEFS: i.e. other griefs, which are but petty (in comparison); cf. *Oth.* 3. 4. 146, Spenser *F. Q.* 1. 9. 295 '(the ghastly owl) which ever drave / Far from that haunt all other cheerful fowl.' [The Greek idiom of ἄλλος.]

11. ONSET: first attack, as opposed to that made by the 'rearward.'

13. STRAINS: stresses, whether as rackings, cruel trials, or (more probably) as 'extremes'; *Cor.* 5. 3. 149 'the fine strains of honour,' Jonson Induction to *Ev. M. out of his Hum.* 'Answer your hopes, unto their largest strain.' [Others explain weakly as = kinds.]

SEEM is stressed.

XCI

1. SKILL: knowledge; 66. 10.

3. THOUGH NEW-FANGLED ILL: even if adapted to a new fashion which is ugly or absurd.

4. HORSE = horses; cf. Induction to *Tam. Sh.* 'Another tells him of his hounds and horse.' [In O.E. the plural was the same as the singular, and *horse* was only giving way to *horses* in the 16th–17th century.]

5. HUMOUR: disposition, fancy; cf. the 'Humours' of Jonson. (HIS = its.)

6–8. THESE PARTICULARS, etc.: i.e. such separate and individual pleasures are not sufficient to measure *me* by; I better them all by claiming one comprehensive 'best.' He proceeds to justify the assertion. BETTER = surpass; *Rich. II.* 1. 1. 22 'Each day still better other's happiness.'

10. PROUDER: in the sense of 2. 3, 21. 5, etc.

GARMENTS' COST = costly garments. See 64. 2.

13–14. I.e. You may take your love away and so make me most *wretched* (instead of most happy).

[The rhythm alone is against interpreting as 'I am wretched to think that you may make me *most* wretched.']

XCII

2. TERM OF LIFE: a legal expression; cf. 'a life tenure.' In itself a 'term' is a defined period; 146. 11 'Buy terms divine in selling hours of dross.' The 'life' is that of the poet himself.

4. THAT LOVE OF THINE. Not merely = 'your love,' but 'that precious love of yours.'

5–6. I.e. the first and least sign of your change will kill me; subsequent *greater* miseries I shall therefore never suffer. [It would be futile, and psychologically an error, to attempt to reconcile this attitude with that of e.g. S. 89.]

7. STATE: position (often a secured position); 64. 10.

10. REVOLT: change of feeling, desertion; *Oth.* 3. 3. 188 'The smallest doubt or fear of her revolt,' *Macb.* 5. 4. 12, Warner *Alb. Eng.* 11. 65 'she did observe his soon revolt from friend to friend.'

LIE ON: depend on; *A. C.* 3. 8. 5 'our fortune lies / Upon this jump,' *All's Well* 3. 7. 43.

11. HAPPY: fortunate; 6. 9, 32. 8. TITLE: in the legal sense.

13. BLESSED-FAIR: fair to such a (peculiarly) blessed extent. Cf. 'special-blest,' and see on 54. 10.

THAT FEARS. It would be easy, but less Shakespearean, to remove the confusion by writing THAT 'T FEARS. For the notion cf. *Lucr.* 853 'But no perfection is so absolute / That some impurity doth not pollute.'

14. KNOW: realise (40. 12). It is not so much a question of his being deliberately kept in the dark as of his failing to perceive the truth.

XCIII

1. So = in that case (viz. of 92. 14).

2. LOVE'S FACE: the outward aspect or show of love; Jewel *Def. Apol.* 137 'This tale hath some face of truth.' [Not = the face of my beloved.]

3. THOUGH ALTER'D NEW: i.e. even if altered so as to have a different character, it may still seem *love*. NEW is rather adjective than the adverb of 15. 14. The combination resembles 'unrespected-fade' (54. 10) and practically = ALTER'D-NEW (as some editors write it). [The words can hardly refer to anything but 'face.']

4. = Thy looks (being) with me, etc.: cf. 51. 11 'no dull flesh, etc.'

5–6. We may either punctuate so that l. 5 goes with what precedes ('for' being used in its ordinary sense), or, preferably, 'for' = 'because,' and the line is to be joined to what follows, i.e. 'Because there can live..., therefore....'

5. HATRED, or 'hate,' frequently denotes no more than distaste, or simply negation of 'love.'

6. KNOW: discern; 40. 12, 87. 9, etc.

7. LOOKS: expressions of the eyes; 7. 4, 23. 9, *V. A.* 464 'For looks kill love, and love by looks reviveth.'

8. STRANGE = of estrangement; 49. 5, 89. 8. The 'wrinkles' are those of a frown.

12. LOOKS: l. 7. SHOULD: were to... (so heaven intended).

THENCE: either (1) from *that* source or cause (viz. 'your thoughts, etc.'), or (2) from thy face. But the latter is pleonastic.

13. EVE'S APPLE: so attractive to the eye, but so treacherous in effect; cf.

M. V. 1. 3. 100 'A goodly apple rotten at the heart, / O, what a goodly outside falsehood hath!'

14. SWEET VIRTUE: virtue of untainted (inward) sweetness.

SHOW: in a complimentary sense. See 54. 9, 70. 13.

XCIV

1–6. THEY THAT HAVE POWER, etc.: i.e. they who by their physical charms instil passion and might seduce those attracted, but who do not allow themselves to indulge in what they thus look most qualified to do, keep their beauty sound and lasting, etc. The sense is that of 96. 11–12.

2. SHOW contains something more than the sense of 'exhibit,' viz. 'show brilliantly' (54. 9, 70. 13).

5. THEY is emphatic.

RIGHTLY. Not = with good right, but either 'in the right manner,' or 'in any proper sense of the word' (see 'right' 66. 7).

INHERIT: have as their portion, possess; *Rich. II.* 2. 1. 83 'gaunt as a grave, / Whose hollow womb inherits naught but bones,' *R. J.* 1. 2. 30 'Such delight... shall you this night / Inherit at my house.'

HEAVEN'S GRACES: the favours of heaven. [Not = a heavenly beauty.]

6. NATURE'S RICHES: rich endowments of nature.

EXPENSE: waste, loss; 30. 8, 129. 1.

7–8. THEY ARE THE LORDS, etc.: i.e. *they* really 'own' the beauty of their faces (like the 'lord' of a manor), whereas others (who do yield to temptation) treat themselves only as stewards, who administer or dispense (and so pay away) that beauty.

8. THEIR EXCELLENCE: 'their' more naturally refers to the persons than to 'faces.' EXCELLENCE = excelling endowments.

10. THOUGH TO ITSELF, etc.: even if it lives and dies only to itself; cf. 54. 10–11 'They live unwoo'd and unrespected-fade / Die to themselves.' [Not 'does no more than live and die,' since the dying would be irrelevant.]

11. BASE INFECTION: contamination from lower things.

12. BASEST: either (1) lowest in value, or (2) most dingy in colour (see 33. 5). The practice with repeated words (Introd. ix. § 11) points rather to the latter; cf. 96. 6.

OUTBRAVES: makes a finer show; 12. 2, 15. 8, etc.

HIS = its. DIGNITY: the value at which it is estimated. See 'dignify' 84. 8, 101. 4.

14. LILIES THAT FESTER, etc. The line should probably be marked as a quotation. It occurs in the play (1596) of *Edw. III.* (2. 1. 451), in which Shakespeare is commonly supposed to have had a hand. Others think that the play borrows from the sonnet (though that would, of course, form no proof that the sonnet had then been published).

FESTER: rot; *Hen. V.* 4. 3. 28 'These fields, where their poor bodies / Must lie and fester.' For the notion of ill odour cf. 69. 13.

XCV

1. LOVELY includes, if it does not primarily denote, 'lovable'; 54. 13.

2. LIKE A CANKER, etc.: cf. 35. 4, 70. 7. FRAGRANT is not without its point (= for all its fragrance), since (as in the parallel passages) the sweeter the bud, the more it is chosen by the canker.

3. NAME: reputation (which is still in the 'budding' stage).

4. SWEETS: both of colour and fragrance.

5. THAT TONGUE...: any such tongue as...; cf. 23. 12.

6. LASCIVIOUS: here perhaps in the modern sense, though see 40. 13.

COMMENTS: of a critical nature; cf. 15. 4. They also amplify (89. 2) the real offence.

SPORT: a milder word for wanton behaviour (96. 2); 121. 6 'sportive blood,' *Oth.* 2. 1. 229.

8. = To name your name in connection with a scandal is to convert that scandal into a commendation.

9. MANSION. In itself the word means no more than 'habitation'; cf. 'In my Father's house are many mansions,' and inf. 146. 6. For the thought cf. 10. 7, *R. J.* 3. 2. 84 'O that deceit should dwell / In such a gorgeous palace!'

GOT: in the full sense 'obtained.'

11. BEAUTY'S VEIL: that veil which beauty supplies.

12. TURNS. The subject is 'beauty's veil.'

THAT EYES CAN SEE: i.e. all externals, as opposed to the unseen vices within.

13. LARGE: liberal (Lat. *largus*).

XCVI

1–2. To make the meaning more clear at once the stressed words 'fault' and 'grace' are here printed as terms quoted from the two classes of those who 'comment' (95. 6) upon the 'sport' of the friend. There is meanwhile a play upon two applications of 'youth.' The whole = Some, using the (harsher) term 'fault,' say that your *fault* is 'youth' (i.e. its folly), while others (of the same kidney) call it 'wantonness'; on the other hand some, speaking kindly of it as a positive *grace*, call it your 'youth and gentle sport' (i.e. the gentle sport natural to youth).

2. GENTLE: in the sense (Fr. *gentil*) noted on 5. 1. Here practically = becoming to a gentleman.

SPORT: 95. 6.

3. MORE AND LESS: greater and smaller folk, high and low; 1 *Hen. IV.* 4. 3. 68 'The more and less came in with cap and knee.' For MORE = greater cf. 23. 12, 123. 12.

6. BASEST: lowest in value. Probably also least brilliant in lustre (33. 5, cf. 100. 4).

WELL ESTEEM'D: reckoned as of high value (Lat. *aestimare*); 102. 3, 127. 12.

8. TRUTHS: right and proper courses (cf. 'the true way of doing a thing,' and Fr. *vrai*). So, in opposition to going astray ('errors'), one may follow the 'true' path.

TRANSLATED: transformed; *Haml.* 3. 1. 113 'translate beauty into his likeness.'

AND FOR TRUE THINGS DEEM'D. Not a mere repetition. DEEM'D is more than 'thought' and = judged, as if by a formal decision; the verdict goes that they *are* 'true' things. They might be 'translated' so as to *look* like proper things without this result. FOR = as being...; 62. 13, 83. 9.

9. STERN: cruel, pitiless; *M. N. D.* 3. 2. 59 'Pierced through the heart with your stern cruelty,' Spenser *F. Q.* 1. 1. 27 'a dragon horrible and stern.'

10. IF LIKE A LAMB, etc.: loosely for 'if he could transform his looks so as to look like a lamb.' For the thought cf. *L. L. L.* 4. 3. 254 'Devils soonest tempt, resembling spirits of light.'

11. GAZERS: 2. 3. LEAD AWAY: seduce (Lat. *seducere* = lead away).

12. WOULDST: were minded to....

STATE: great or splendid state, magnificence; see 64. 10 and cf. 'stately.'

13–14. Repeated from S. 36. DO NOT SO: viz. use the strength of all your state.

XCVII

2. THE PLEASURE, etc. = in whom lies whatever makes any part of the year pleasant. The pleasant part is normally summer, but summer becomes winter if the friend is absent.

FLEETING: passing too rapidly from its summer.

3–4. As December freezes, is sunless, and bare of leaves, so the lonely lover finds life cold, gloomy, and desolate of charm even in summer.

5. TIME REMOV'D: time during which I have been removed from you. See Introd. ix. § 14, and cf. l. 7. So *Rich. II.* 2. 3. 79 'To take advantage of the absent time.'

SUMMER'S TIME. Not = 'summer time,' but the time which properly belonged to summer and should have been his.

6. BIG: pregnant (as in 'big with child'); cf. *M. N. D.* 2. 1. 112 'the childing autumn.'

7. WANTON BURTHEN: burden (of a child) imposed by the 'prime' of the year in its wantonness. The use of the adj. as in l. 5. [It would be weak to take 'wanton' as simply = luxuriant.]

PRIME: early summer, the year in its young manhood; 3. 10.

10. HOPE OF ORPHANS = unborn orphans; orphans before their birth. The second part of the line explains the first. Since, to the mood of the poet, there was no summer (it having died into winter through the absence of the friend), the fruits of autumn, begotten by the 'prime' of summer, had lost their father. For HOPE so applied see 60. 13 'times in hope.' A 'hope' (cf. Lat. *spes*) is that on which hopes are set.

11. WAIT ON THEE: are your dependants.

13. CHEER: frame of mind; Milton *P. L.* 6. 496 'His words their drooping cheer / Enlighten'd,' Spenser *F. Q.* 1. 1. 17 'But of his cheer did seem too solemn sad.'

14. THAT LEAVES LOOK PALE. The melancholy tone of the birds frightens the leaves with the fancy that winter must be near; they 'grow pale' with the very anticipation of that cold which will actually make them so.

XCVIII

1. HAVE I BEEN: viz. ere now. There have been such times. 'Almost all 16th century sonnets on spring in the absence of the poet's love are variations on the sentiment and phraseology of Petrarch's well-known sonnet 42' (Lee).

2. PROUD-PIED: brilliantly (2. 3) variegated. For 'pied' cf. *L. L. L.* 5. 2. 904 'Daisies pied and violets blue,' Milton *L'Allegro* 75 'Meadows trim with daisies pied,' and for the expression in general *R. J.* 1. 2. 27 'When well-apparell'd April on the heel / Of limping winter treads.'

DRESS'D. Not merely = clothed, but 'dressed up' (68. 12, 76. 11).

TRIM: cf. 'untrimm'd' 18. 8.

[Wyndham compares the lively jingle of the short *i*-sounds in 1–4 with the song in *A. Y. L. I.* 5. 3. 20 '...spring time...ring time,' etc.]

4. THAT... = So that....

HEAVY: both sluggish and morose. He is sluggish and yet 'leaps'; he is morose and yet 'laughs.' Cf. *K. J.* 3. 3. 43 'If that surly spirit melancholy / Had bak'd thy blood and made it heavy-thick.' Also see 30. 10, 50. 1.

SATURN. 'In astrology, on account of its remoteness and slowness of motion, Saturn was supposed to cause coldness, sluggishness, and gloominess of temperament' (N.E.D.). Cf. *Tit. And.* 2. 3. 31 'Though Venus govern your desires, / Saturn is dominator over mine,' *Cymb.* 2. 5. 12 'The sweet view on 't might well have warm'd old Saturn.' Saturn was also a winter god. Astrologically 'saturnine' is opposed to 'jovial' and 'mercurial.'

6. OF DIFFERENT FLOWERS, etc.: i.e. of flowers different in odour and in hue. For such slight misplacement cf. 111. 2, *Rich. II.* 3. 1. 9 'A happy gentleman in blood and lineaments.'

7. SUMMER'S STORY: story suitable to summer; cf. *W. T.* 2. 1. 25 'a sad tale 's best for winter.'

8. PROUD: l. 2. The sense (as 'their' shows) is 'the lap where they grew in their pride' (see Introd. ix. § 14) rather than 'the lap which was showy with them.'

LAP: *Rich. II.* 5. 2. 47 'who are the violets now, / That strew the green lap of the new-come spring?' Milton *P. L.* 9. 1041.

9. WONDER AT... = express wonder at... (so Lat. *admirari*). Its white was inferior to that in the complexion of the beloved.

10. VERMILION: *Euph.* p. 51 'lilly cheeks dyed with a vermilion red,' Spenser *Proth.* 'with store of vermeil roses.' The colour was not that now denoted by the word.

11. THEY WERE BUT SWEET, etc. Most editors have found the expression somewhat unnatural. If the text is sound, the meaning is 'I could only say of them that they were *sweet* (they moved me no further).' [Possibly there is an error for some compound, e.g. *sweet-fraught figures* (i.e. fraught with sweets) or *sweetful*: 'figures' would then be the emphatic word. This might claim the further advantage of alliteration.]

FIGURES: likenesses (whence the following 'drawn'). There is a reference to the Platonic notion of imperfect copies of the archetype (Introd. xi). For 'figure' as = portrait cf. 106. 10 'prefiguring,' *Per.* 5. 3. 92.

12. AFTER: after the pattern; 53. 6.

YOU PATTERN: not a vocative, but = '(while) you (were) the pattern,' or 'you (being) the pattern.'

14. SHADOW: see 27. 10.

PLAY: amuse my fancy (Lat. *ludere*). The form which his 'play' took is set forth in the next sonnet.

XCIX

[A sonnet of fifteen lines. See Introd. ix. § 4.]

1. FORWARD: not merely = early, precocious (*Haml.* 1. 3. 7 'A violet in the youth of primy nature, / Forward, not permanent,' *T. G. V.* 1. 1. 45 'As the most forward bud / Is eaten by the canker ere it blow'), since the epithet would here be idly ornamental. The notion is that of pertness (hence 'chide').

2. SWEET THIEF: so 35. 14; cf. 'tender churl' 1. 12.

THY SWEET THAT SMELLS = that sweet property which consists in your *fragrance*. There are other 'sweets' of a flower, and 'smells' is stressed.

3–5. THE PURPLE PRIDE...DYED. The expression is natural and correct if 'pride' is taken as showy dress (2. 3).

PURPLE. The word has the advantage of being used (1) of the colour of blood in the veins (cf. 3 *Hen. VI.* 5. 6. 64), (2) of the characteristic colour of royal 'pride.' Though 'purple' is not blue, the adjective (like Lat. *purpureus*) might be freely used of bright rich colours; cf. Gray's 'The bloom of young desire and purple light of love' (though that line is borrowed from Greek). There may also be the suggestion that the friend's blood was the bluest of *sangre azul*. In *V. A.* 125 we have 'the blue-vein'd violet.'

5. GROSSLY: with flagrant obviousness; see 82. 13.

6. FOR THY HAND: FOR = on account of..., i.e. for what it had done to your hand in stealing from its whiteness; *R. J.* 3. 3. 36 'the white wonder of dear Juliet's hand.' [Much less naturally 'for' = on behalf of....]

7. BUDS OF MARJORAM. Commentators are somewhat at a loss to understand precisely what quality is meant. But manifestly 'buds' is the important word to consider; we are not concerned with marjoram at any other stage. Dowden cites Suckling *Brennoralt* 4. 1 'Hair curling, and cover'd like buds of marjoram; / Part tied in negligence, part loosely flowing,' and we have no right to assume that this was simply elaborated from Shakespeare without personal observation. It may be taken for granted that the poet would not compare the friend's hair to buds of marjoram if it did not resemble them in *both* the obvious respects, viz. colour and form. Moreover it should be noted that he says 'stol'n thy

hair,' not 'stol'n of...' or 'from....' We must therefore conclude that the hair was of a brown auburn and also inclined to curl in knots. [Greek poets use ὑακίνθινος in much the same connection.] Further see the note on 12. 4.

8. FEARFULLY: in a panic; 65. 9.

ON THORNS DID STAND: playing upon the literal sense of the rose-bush (54. 7 'hang on such thorns') and the metaphorical 'standing on thorns' (*W. T.* 4. 4. 596 'But O the thorns we stand upon!').

9. ONE, BLUSHING SHAME, etc. The commas have here been inserted to prevent 'blushing' from being taken as a participle (one cannot 'blush white despair'). A red rose embodies 'blushing shame,' a white one 'white despair.'

DESPAIR: viz. at having been found out. The pallor is that of fear; cf. *L. L. L.* 1. 2. 97 'If she be made of white and red, / Her faults will ne'er be known, / For blushing cheeks by faults are bred, / And fear by pale-white shown,' *Lucr.* 1511 'That blushing red no guilty instance gave, / Nor ashy pale the fear that false hearts have.'

10–11. OF BOTH: i.e. some of both. [Not = from both.] ANNEX'D: added.

12. VENGEFUL: avenging the theft.

EAT HIM UP: *R. J.* 2. 3. 30 'Full soon the canker death eats up that plant,' *V. A.* 656. [*eat*, pronounced *et*, is simply another spelling of *ate*.]

C

1. MUSE. In S. 78 the beloved is himself the inspiring Muse; here he supplies the Muse with matter.

SO LONG. No great interval is implied; the poet has merely been somewhat irregular in his 'duty.' See Introd. iii. § 11.

2. GIVES THEE ALL THY MIGHT: i.e. the only merit that the sonnets contain comes from their subject. Cf. S. 78 and especially l. 13 'But thou art all my art.'

3. SPEND'ST: in the full sense of 4. 1, 76. 12.

FURY = the 'rage' (*furor poeticus*) of 17. 11; cf. *L. L. L.* 4. 3. 229.

WORTHLESS is stressed.

4. DARKENING THY POWER, etc.: i.e. dimming its lustre in order to impart lustre to base subjects. The 'darkening' is that of sullying by such contact.

LEND...LIGHT: make bright. So 'enlighten' 152. 11.

BASE: see 33. 5. The sense of colour is here again apposite. SUBJECTS: persons as themes; 82. 4.

6. GENTLE: see 5. 1, 79. 2. They are to be fit for a 'gentle' and not a 'base' subject.

IDLY: foolishly; 61. 7, 122. 3.

7. DOTH THY LAYS ESTEEM: ESTEEM (i.e. value; 87. 2, 102. 3) is a noun, and the phrase = imparts any value to my lays. The question is not at all that of the beloved esteeming the lays, but of his causing them to possess any value or standing: cf. 'do honour,' 'do grace' (28. 10, 132. 11), Caxton *Jason* 11 'To do her aid against her enemies.'

There is more apparent than real incongruity in the 'ear' doing 'esteem' to the lays and giving skill to the pen. What is meant is that, when addressed to *that* ear they become inspired, and so worth 'esteem.' Cf. the 'tongues' which 'see farther' in 69. 6–8.

8. ARGUMENT: subject matter; 38. 3, etc.

9. RESTY: slothful; *Cymb.* 3. 6. 44 'resty sloth,' Jonson *Sil. Wom.* 1. 1 'He would grow resty else in his ease.' Dyce quotes Coles *Lat. Dict.* (1677) 'Resty: piger, lentus.'

10. IF... = to see if....

11. SATIRE TO...: a satirist of.... The use is fairly frequent: see N.E.D., which quotes Harington *Ulysses upon Ajax* 'Misacmes is a satire, a quipping fellow.' Similarly *L. L. L.* 1. 2. 179 'I am sure I shall turn sonnet,' *Much Ado* 2. 3. 21 'Now he is turned orthography.'

12. TIME'S SPOILS: the despoiling acts (65. 12) of Time.

DESPISED: detested; 141. 3, *K. L.* 1. 1. 242 'Most choice, forsaken, and most lov'd, despised.'

14. PREVENT'ST: you forestall (and so frustrate); 118. 3.

SCYTHE AND CROOKED KNIFE. In 60. 12 Time has a scythe, in 116. 10 a sickle; in 74. 11 Death has a knife. If both scythe and knife are mentioned here, it is apparently because, while a scythe cuts down wholly in death, a pruning-knife only lops away portions during life. The line would thus mean that the Muse will ensure the record of the beloved's personality both after death and after the loss of the beauty of his prime.

[Perhaps the true reading is 'SCATHE and crooked knife,' since the whole context is concerned with the counteraction of the ravages of Time during life itself. The spellings *scaith* (or *scaythe*) and *scieth* (or *scythe*) were sufficiently near to cause a corruption.]

CROOKED: probably with a play upon the sense of the curved pruning-hook and that of 'malicious' (60. 7).

CI

2. TRUTH: not primarily = constancy, but truth to the ideal pattern of character and person: cf. l. 7 and see 60. 11, 62. 6.

3. BOTH TRUTH AND BEAUTY, etc. Their very existence is bound up with his. Cf. 14. 14, 67. 11–12. MY LOVE: my beloved. DEPENDS. For the form of the plural, cf. 'befits' 41. 3.

4. SO DOST THOU TOO. The Muse derives 'all her might' (100. 2) from him.

THEREIN DIGNIFIED: invested with worth and distinction (84. 8) by that very fact.

6. TRUTH NEEDS, etc.: Truth needs no colouring fixed (along) with *its* colour, i.e. its own colour is sufficient and would only be spoiled by being 'intermix'd' (l. 8). 'Fix,' like 'lay' (l. 7), was a painter's term. There is the usual slight shifting in the senses of the repeated 'colour' (Introd. ix. § 11), the first being the touching up by added colouring, the second the natural complexion. [(1) HIS might be taken as referring to the friend, but, since he *is* Truth, the expression would be somewhat weakened. Moreover the line should be in close

keeping with the next, where there is no such ambiguity. (2) A possible interpretation 'Truth, with its colour fix'd (i.e. having it already duly laid on), needs no colouring' is less Shakespearean in style.]

7. = Beauty (personified) needs no brush (16. 10) to lay on extra touches which impart the *truth* (= ideal perfection, cf. l. 2) of beauty; it is already there. Usually a painter's subject falls short of such perfection: cf. *L. L. L.* 2. 1. 13 'My beauty, though but mean, / Needs not the painted flourish of your praise.'

LAY: Locke *Hum. Underst.* 2. 10. 71 'The pictures drawn in our minds are laid in fading colours.'

8. BEST IS BEST, etc.: i.e. a 'best' thing is its best when left wholly and solely as it is. In other words, 'Beauty unadorned 's adorned the most.' NEVER = not at all (cf. 'never a one').

9. BECAUSE, etc. A reply to the supposed argument of his Muse. The poet may not, indeed, hope to add even 'some small glory' (84. 6) to the beauty of his friend in this particular manner of 'painting' (83. 1), but he can at least make some 'copy' (84. 9) of his personality and so cause it after his death to 'seem' (l. 14) as it now meets the eye.

11. GILDED: i.e. however sumptuously decorated. For the gilding of tombs cf. 55. 1.

12. AND (make him) TO BE PRAIS'D....

13. OFFICE: duty (Lat. *officium*).

I TEACH THEE...: i.e. instead of the Muse instructing him, he is giving a lesson to the Muse.

CII

2. APPEAR: not 'seem,' but 'is in evidence' (Lat. *apparere*). The stress is upon 'love' and 'show.'

3. MERCHANDIZ'D: treated as an article of trade and price; cf. *L. L. L.* 2. 1. 15 'Beauty is bought by judgment of the eye, / Not utter'd by base sale of chapmen's tongues.'

RICH ESTEEMING = its value as a rich thing; i.e. when the 'owner' of the feeling advertises its wonderfully high quality. For ESTEEMING cf. P. Fletcher *Elisa* 2. 39 'This, base and scorn'd; that, great, in high esteeming.' [Not 'the high degree in which it values the beloved.']

4. THE OWNER'S. The word, suited to an article of merchandise, is made the more apt by the Elizabethan use of 'own' (or 'owe') for 'feel.' A lover was said to 'own love' (*T. N.* 2. 4. 106). Cf. *A. Y. L. I.* 2. 2. 78 'Owe no man hate,' *Macb.* 3. 4. 113 'the disposition that I owe.'

PUBLISH: advertise.

5. SPRING: in the proper sense of its 'young growth'; see 53. 9. An antithesis comes in 'growth of riper days' (l. 8).

7. IN SUMMER'S FRONT: at the beginning of summer; *W. T.* 4. 4. 3 'Flora, peering in April's front.' Tennyson (*Gard. Daught.* 28) imitates with 'in the front of March.'

8. HER: HIS of the Qto was probably due to some copyist who ignorantly thought 'Philomel' to be masculine but was not sufficiently alive to the whole

context to repeat 'his' in l. 10. It is true that it is the male that sings, but to the poets (including Shakespeare in all other instances) the bird is female.

9. NOT THAT THE SUMMER, etc.: i.e. our love is not less appreciated by me because it is now at a riper stage.

10. MOURNFUL. In antiquity (on which the poet is drawing, as 'Philomel' shows) her song was always so regarded. It was Philomela lamenting her son Itys. The word must, however, have some application to the poet himself. His songs have been of a plaintive character, whether because of his own circumstances or of the 'separable spite' of 36. 6.

DID HUSH THE NIGHT: either = (1) caused all nocturnal things to be silent, listening to her, or (2) lulled the night to sleep (cf. 'Hush-a-by, baby'). The former has perhaps more apparent point. The whole context indicates that the poet once had the field very much to himself, and that a chief respect was paid to his voice.

11. WILD: tumultuous (anything but 'mournful' and amid a 'hush').

BURTHENS EVERY BOUGH: i.e. every bough is laden with song-birds. The number of poets who are now all hymning Shakespeare's friend is rhetorically exaggerated in much the same spirit of pique as in 78. 3–4.

12. DEAR: keenly appreciated.

13. THEREFORE: for *this* reason.... With the notion cf. *M. V.* 5. 1. 104 'The nightingale, if she should sing by day, / When every goose is cackling, would be thought / No better a musician than the wren.'

14. WOULD NOT: am desirous not to....

DULL YOU: i.e. the edge of your appetite; cf. 56. 1–4.

CIII

2. THAT HAVING, etc. We may choose between (1) 'that' as relative pronoun (Lat. *qua habente*), or (2) 'that' as = seeing that..., while 'having' = she having..., while she has...

SCOPE. For the senses of this word see 29. 7, 61. 8. Here 'scope,' 'argument' (l. 3), 'subject' (l. 10) are practically synonymous. PRIDE: handsomest attire; 99. 3.

3. ARGUMENT ALL BARE: the theme in itself (viz. my beloved), without any such dressing up. The two lines amount to the statement in 101. 8.

4. ADDED...BESIDE: not a weak pleonasm, since 'added' contains (as in 20. 12, 69. 12, 84. 13) the notion of something not merely superfluous, but marring.

7. INVENTION: 38. 1, etc.

8. DULLING: not in the sense of blunting (l. 7), but = making them look dull-coloured.

LINES: playing upon the primary sense of 'lines' of verse and a secondary of 'lines' in portrait-painting; cf. 16. 9, 18. 12, 63. 13.

9–10. MEND: improve upon; 59. 11, 69. 2. For the thought cf. *K. L.* 1. 4. 369 'Striving to better, oft we mar what's well,' *K. J.* 4. 2. 28 'When workmen strive to do better than well, / They do confound their skill in covetousness.'

13. CAN SIT: can find room; cf. 105. 14.

CIV

1. FRIEND: see 30. 13, 42. 8.

2. YOUR EYE I EYED. The eye being regarded as the special seat of beauty, the notion is 'since first I set eyes upon that beauty of yours' rather than simply 'since first you looked (with interest) at me and I at you.' At the same time there is a pun upon 'your *I*' (see 72. 7) = your personality.

EYED: N.E.D. quotes Hayward (1632) 'Never in her lifetime ever eyed the princess a more pleasing spectacle.'

3. SEEMS: i.e. it *looks* the same, but 'mine eye may be deceiv'd' (l. 12).

3–7. THREE WINTERS, etc. These lines with their epithets are not merely picturesque. The point is that time and its seasons have wrought change in other objects and elements of beauty, and therefore similar change might have been expected in the beloved.

[There is nothing whatever in the words to show that the poet had been writing sonnets throughout the whole period of their mere acquaintance. See Introd. iii. § 11.]

4. SHOOK (cf. 'took' 47. 1, 75. 12). Alden cites Virg. *Georg.* 2. 404 *silvis Aquilo decussit honorem.*

PRIDE: handsome dress (i.e. foliage); 2. 3, *R. J.* 1. 2. 10 'Let two more summers wither in their pride.'

6. PROCESS: progress, course; Milton *P. L.* 2. 297 'By policy and long process of time.'

7. THREE APRIL PERFUMES, etc. The notion is of incense, etc., burned in a censer. For the choice of APRIL cf. 3. 10, 21. 7, 98. 2. 'Perfumes' are mentioned because they are one of the 'sweets' of young beauty (cf. 99. 2).

8. FRESH: quite new. [Not adverb.]

9. YET: nevertheless.

DIAL-HAND: for 'dial' = watch see 77. 2.

10. STEAL: cf. the 'shady stealth' and 'thievish progress' of 77. 7–8.

FIGURE: playing upon the senses of (1) numerical symbol on the dial, (2) shape, appearance (cf. 'cut a fine figure').

AND NO PACE PERCEIV'D. Such absolute constructions [Lat. *neque ullo passu viso*] were once frequent; cf. *V. A.* 147 'Or, like a nymph with long dishevell'd hair, / Dance on the sands, and yet no footing seen,' Milton *Lyc.* 'Besides what the grim wolf with privy paw / Daily devours apace, and nothing said.'

11. HUE: external appearance; 20. 7.

STILL...STAND: stand still. ['still' is not the adv., with 'stand' = maintain itself.]

13. HEAR THIS: the *oyez* of a public proclamation.

14. YOU. Though 'thou' is addressed to the collective and personified 'age unbred,' 'you' is used in the quoted proclamation addressed to its component members (= any of you).

BEAUTY'S SUMMER. That time when Beauty (whom the friend embodies) was flourishing (at her best) in her *summer* (68. 11).

CV

1–2. IDOLATRY...IDOL. The notion is not that of a false god, but of one worshipped blindly and exclusively.

2. SHOW: have the appearance of being....

3. SINCE = merely because....

4. TO ONE, etc.: addressed to only one, and concerned with only one, who is always the same, and always in the same manner. In view of the next and later lines, 'still such' should be taken as referring to 'one' rather than to 'my songs and praises.'

6. STILL CONSTANT, etc. As otherwise there is nothing to answer to 'fair' and 'true' (ll. 9–10) as well as to 'kind,' the line should be interpreted as = always constant (= 'true'), while clothed in a wondrous excellence (of charm and beauty = 'fair'). [Except for this consideration the meaning might have been 'consistent in maintaining a wondrous excellence of constancy.']

7. THEREFORE...: *that* is why.... MY VERSE bears some stress, i.e. it *also* must be 'constant.'

TO CONSTANCY CONFIN'D: not (pleonastically with the rest of the sentence) = being restricted to a corresponding consistency, but = being limited to such an example of constancy as you. It therefore has only 'one thing' to 'express.'

8. LEAVES OUT DIFFERENCE: dispenses with variety. In sonnets that quality was expected; see 76. 1–2.

9. ARGUMENT: theme; 38. 3.

10. VARYING: rather (1) transitive, i.e. the argument only varies the wording of 'fair, kind, and true,' than (2) intransitive, i.e. 'fair, kind, and true' varies only in the wording.

11. THIS CHANGE. It is only in *this* way that he exercises all his ingenuity.

INVENTION: 38. 1. SPENT: used to the full; 4. 1, 76. 12, etc.

12. WHICH...AFFORDS. Though 'which' would appear to refer to 'one' (or else, more prosaically, = 'which fact'), it is at least as likely that it refers to 'three themes,' the verb being plural (cf. 'depends' 101. 3).

13. ALONE: i.e. each in a separate person.

14. KEPT SEAT: found permanent room. Cf. 'sit' 103. 13.

CVI

1–14. Compare, with the poem in general, S. 59.

1. WASTED: gone to ruin; the 'outworn...age' of 64. 2.

3. AND BEAUTY MAKING, etc.: i.e. 'and Beauty making old rhyme beautiful.' Beauty is the Platonic ideal beauty which renders existing objects beautiful in proportion as they share in it; see Introd. xi and cf. 78. 2. [Not 'beauty (viz. in the persons described) causing beautiful old rhyme to be written.']

4. LADIES DEAD AND LOVELY KNIGHTS. While 'dead' belongs to both 'ladies' and 'knights,' 'ladies' is regarded as sufficient without the epithet required in

qualification of the 'knights.' For the sense of LOVELY (Lat. *amabilis*) see 5. 2, 54. 3. For 'knights' and 'ladies' cf. Ariosto's *Le donne, i cavalieri* and Spenser's 'And sing of knights' and ladies' gentle deeds' (Proem to *F. Q.*).

5. IN THE BLAZON OF... = in blazoning...: *Haml.* 1. 5. 21 'But this eternal blazon must not be / To ears of flesh and blood,' *Oth.* 2. 1. 63 'blazoning pens.'

SWEET BEAUTY'S BEST: the epithet is not idle, but the whole = the best works of Beauty in her purest form.

7. THEIR: viz. the writers implied in 'blazon' and 'chronicle.'

ANTIQUE: with the complimentary implication of 19. 10.

WOULD HAVE = would fain have... (if it could).

EXPRESS'D: in the stricter sense of giving full embodiment; 23. 12.

8. EVEN SUCH...: just such....

MASTER. Though the word sometimes simply = own, possess (*M. V.* 5. 1. 174 'The wealth / That the world masters'), the sense here is that he is a 'master' in it; cf. 63. 6 'all those beauties whereof now he's king.'

9. BUT PROPHECIES. Main cites from Constable *Misc. Sonn.* 7 'Miracle of the world, I never will deny / That former poets praise the beauty of their days; / But all those beauties were but figures of thy praise, / And all their poets did of thee but prophesy.' The parallel is so close as to suggest a common source.

10. ALL: an emphatic repetition = yes, all of them....

YOU PREFIGURING: drawing in anticipation a likeness of *you*. For 'figure' cf. 98. 11.

11. AND, FOR...: and because...; 52. 4. 'And' (as often) has practically the sense of 'but.'

DIVINING: speculative, theorising. They had no opportunity of realising it from a concrete instance.

12. SKILL: knowledge; 66. 10, 91. 1. [STILL of the Qto would mean 'they had still not enough (viz. knowledge),' but the word is quite inapposite. A possible reading is *style* (*stile*) = skill in writing. Though 'had not style enough' would now be a rather banal expression, allowance must be made for the Shakespearean value of the word and for the full sense of 'had' (as in 'I have astronomy' 14. 2).]

YOUR WORTH: the full range of *your* perfections.

13. FOR WE, etc.: i.e. and no wonder it should be so, for even we, who actually behold, etc.

CVII

1–14. Lack of knowledge of the date of this sonnet and of the identity of the loved object, has rendered the piece obscure. The one practically certain reference is that of 'the mortal moon' to Elizabeth. No such expression would be applied to any eclipse of the literal moon, and it is therefore futile to catalogue such eclipses during the poet's sonnet-period. As applied to a human being, it is out of the question that any other person than the Queen should be meant. [It is scarcely worth while discussing any interpretation of 'the mortal moon' as the beloved (or his beauty). 'Her' would not be used if the allusion were not to a female. Even then, not 'the,' but 'my' or 'our' would be required.]

Elizabeth, the mortal on earth, answers to the immortal moon in heaven; cf. *A. C.* 3. 15. 153 'Alack! our terrene moon (viz. Cleopatra) / Is now eclips'd.' Similarly Helen is 'the mortal Venus' (*T. C.* 3. 1). Moreover Elizabeth was 'Cynthia,' the virgin goddess of the moon, to most of the prominent poets of the day. In Petowe's *A fewe Aprill Drops Showered on the Hearse of Dead Eliza* (quoted by Lee) she is called 'Luna.' But whether 'the mortal moon' has endured the eclipse of death (1603), or has merely undergone a temporary darkening of her countenance, is less clear.

We may best take each of these alternatives and consider how the rest of the sonnet fits in with it. Detailed notes may follow in their place.

(1) *The Queen is dead.*

(*a*) No objection can be based upon 'eclipse.' The word was (and is) used not only of a temporary obscuration of light, but also of its permanent extinction. Nor is 'endur'd' less applicable. The sense is 'borne,' 'suffered,' and is the more apposite if we think of even Her Sacred Majesty submitting to her fate.

(*b*) Very apposite to the first lines is the fact that dire things were anticipated on the death of the Queen. Thus Massey quotes Bacon *Works* 1. 291 (Ed. 1856) for a general belief that after the death of Elizabeth 'England should come to utter confusion.' The 'prophetic soul of the wide world' was filled with these ominous forebodings, and in these the poet shared ('mine own fears').

(*c*) Whether we interpret ll. 3–4 as meaning simply that the lease of his love appeared (from all these predictions of an overwhelming catastrophe) to be doomed to a short duration, or as referring to an imprisonment of the poet's friend by Elizabeth, the words agree well with the happier state of things which followed her death.

(*d*) ll. 5–8 are entirely in accord with this view, and are most easily understood if it is accepted. They may be taken to answer to lines in Drayton's *Idea* (51) 'The quiet end of that long-living Queen! / The King's fair entrance, and our peace with Spain!'

(*e*) ll. 9–12. 'This most balmy time' explains itself, and the circumstances added are some of its consequences or concomitants.

(*f*) l. 14, in which the mention of 'tyrants' demands explanation, may find it in an allusion to the autocratic Queen.

Thus the position is that terrible things were predicted to follow the death of Elizabeth; that the poet had his own fears, and 'the wide world' was prophesying and brooding over coming disasters, but that Elizabeth had died without any such consequences and the gloomy prophets were now ridiculing their own prognostications; the uncertainty as to the future had been settled by the peaceful accession of James, and continued quiet was assured. The time was therefore 'balmy,' and the poet can rejoice in the continuance of his relations with his beloved.

(2) *The Queen has hidden the light of her countenance during some troublous time.*

[Any notion that the rebellion of Essex is itself the 'eclipse' in question (i.e. as dimming her sovereignty) must be rejected. It did not eclipse her, and, even if it had, the poet would never have been so tactless as to say so. It might, however, cause an eclipse of her *favour* in certain quarters.]

(*a*) 'her eclipse' may very well express a period of her displeasure; cf. the obscuring of the favour of the sun in S. 33 and 34. We may also compare Dowland's *First Book of Songs* (*Address to Cynthia*) 'If she for this with clouds do mask her eyes, / And make the heavens dark with her disdain.' But 'endur'd' is an unsuitable word; it would rather be a case of her having 'ceased from' her eclipse.

(*b*) As applied to ominous forebodings due to the affair of Essex, ll. 1–2 may perhaps be considered as apposite as in interpretation (1). [But as applied to any imprisonment of the person who was the object of the poet's love, 'dreaming on things to come' would be strangely used.]

(*c*) ll. 3–4 would be explained by the cessation of the eclipse.

(*d*) ll. 6–8 can be interpreted in accordance with the situation, though less easily than in the alternative view.

(*e*) ll. 9–12 would suit the return of the Queen's favour.

(*f*) The point of 'tyrants' (l. 14) is difficult to discover.

According to this view the Queen has been offended, and apparently the person beloved by the poet has been placed under her displeasure, and perhaps imprisoned, so that the writer has feared, and the world at large—being sufficiently interested in a person so prominent—has predicted, an end to what Shakespeare would call his 'state,' even if not to his life. But the disfavour of Elizabeth has passed, and she is now at perpetual peace with the poet's patron. [Obviously Southampton cannot then be the friend in question, since the Queen had not liberated him nor 'crowned incertainty' with certainty. It might, however, possibly suit Herbert, who suffered the Queen's displeasure in the matter of Miss Fitton and was temporarily imprisoned in the Fleet.]

It can hardly be denied that, while the former interpretation is easy and coherent, the latter requires considerable forcing. Perhaps it would never have been so seriously advanced if commentators had not been obsessed with the Southampton theory.

1. THE PROPHETIC SOUL: *Haml.* 1. 5. 40 'O my prophetic soul!' The 'soul' is the faculty of understanding, and therefore to some extent of prescience. Coming events cast their shadows before. Tyler quotes *Rich. III.* 2. 3. 41 'Before the days of change, still is it so. / By a divine instinct men's minds distrust / Ensuing danger.' There is a striking parallel in the καρδίας τερασκόπου and μαντιπολεῖ of Aeschylus *Agam.* 977 sqq.

2. THE WIDE WORLD: the world at large; cf. 137. 10.

3. YET: in the temporal sense. Whatever alarms there may have been, the time is not yet.

THE LEASE OF MY TRUE LOVE = the term during which my sincere and constant love will run (i.e. have scope for its existence and enjoyment): 'my true love' is not the beloved, the poem being addressed directly to him in the 2nd person (l. 13). Moreover 'lease' is too curt a term for e.g. his 'lease of life.'

CONTROL: a legal reference to the limiting of a lease by conditions.

4. SUPPOS'D AS FORFEIT, etc. The words belong to 'lease,' and the language is still legal.

A CONFIN'D DOOM: strictly 'a doom with confines,' i.e. 'a doom which will shorten it'; see Introd. ix. § 14. DOOM = a judgment, verdict (cf. 145. 7), passed upon it—as was prophesied—by the court of destiny (which had decreed

dread happenings). [Less probably, though with no material difference to the sense, 'doom' = end (14. 14), while 'confin'd doom' = an end within a narrow space of time. Commentators who are bent on finding allusions to Southampton take 'confin'd doom' as meaning his doom to imprisonment.]

5. THE MORTAL MOON: Elizabeth. See the introductory note.

ECLIPSE: death; 1 *Hen. VI.* 4. 5. 53 'Born to eclipse thy life this afternoon.'

6. THE SAD AUGURS, etc.: i.e. those who prophesied disasters (as was usual at literal eclipses).

SAD: solemn, gloomy.

7. INCERTAINTIES: matters about which the world had been in doubt and anxiety. The reference is to the peaceful accession of James I. Hence a double aptness in 'crown themselves.'

8. PEACE: not any special peace (e.g. with Spain) but a general reign of peace after recent troubles.

OLIVES: olive-branches as emblems of peace. Lee quotes from Gervase Markham's *Honour in her Perfection* (1624) the statement that James came in 'not with an olive branch in his hand, but with a whole forest of olives round about him, for he brought not peace to this kingdom alone....'

9. DROPS: cf. *Hen. VIII.* 4. 2. 133 'The dews of heaven fall thick in blessings on her!'

10. MY LOVE LOOKS FRESH. 'My love' is not the beloved, but bears the same sense as in l. 3. So far from its 'lease' being 'forfeit,' the love has acquired all the bloom of something young and new (cf. 104. 8).

AND DEATH TO ME SUBSCRIBES. There is some stress on 'Death.' As if to crown the poet's joys, even Death has been overcome by him—he will be immortal. l. 12 seems to indicate that his gifts are becoming acknowledged.

SUBSCRIBES: (properly 'writes below') = submits, owns me his superior; *Tam. Sh.* 1. 1. 81 'Sir, to your pleasure humbly I subscribe.' N.E.D. quotes Quarles 'Fear and filial duty / Must serve affection and subscribe to beauty.'

12. INSULTS: triumphs arrogantly (Lat. *insultare*); 3 *Hen. VI.* 1. 3. 14 'insulting o'er his prey,' Pepys *Diary* 16 *June* 'The Dutch do mightily insult in their victory.'

DULL AND SPEECHLESS: without the articulate gifts of the poet. TRIBES is contemptuous.

13. THOU: the beloved friend.

14. TYRANTS'. The word must mean something different from e.g. 'monarchs'.' The natural reference is to Elizabeth, whose relations with the friend had been apparently such as to call forth this not too obtrusive allusion, which would be safe enough at the time of writing. It is historical fact that Elizabeth's autocratic temper had made many of her subjects suffer.

CRESTS: the helmets with crests or cognizances which decorate their tombs. OF BRASS: 64. 4. SPENT: used up, worn out; 4. 1, 76. 12, etc.

CVIII

1. BRAIN: see 59. 2. MAY = can (the old sense). So l. 4.

CHARACTER: put in writing (59. 8, 85. 3), but also with the notion 'depict.'

2. HATH NOT: viz. already. FIGUR'D: portrayed; 98. 11, 106. 10.

MY TRUE SPIRIT. Since the sonnet deals with the immutability of his love, it is best to interpret 'true' as 'constant.' It would be less to the point to understand as 'the truth concerning my feelings,' as if the 'figure' of his spirit had been drawn to the life.

3. NEW. The word is stressed by its repetition. For the demand for novelty cf. 76. 2 and the substance of 105.

SPEAK: proclaim; 80. 4, 83. 8. There is no intended opposition of speaking to writing, the performance being wholly one of the latter. The 'proclaiming' is for the present generation, the 'registering' for posterity.

REGISTER: put on record; 123. 9.

[The Qto reading WHAT NOW (i.e. at *this* date) is obviously weaker.]

4. EXPRESS: completely represent; 23. 12, 106. 7.

DEAR: precious, in all its 'worth'; 106. 12.

5. SWEET BOY: cf. 126. 1 'my lovely boy.' Those who take the 'boy' to be W. Herbert observe that he was sixteen years younger than Shakespeare.

PRAYERS DIVINE: prayers in religious service. The Preface to the Prayer-Book has 'the common prayers of the church, commonly called divine service.' So 'divine worship,' 'divine music.'

6. EACH DAY. For 'daily prayer' in this connection cf. 117. 3–4.

SAY O'ER: for 'say' a service see 23. 5.

7. COUNTING NO OLD THING OLD. There is (as usual, Introd. ix. § 11) a play upon the senses of the repeated 'old.' In divine service none of the old (= established) terms is regarded as 'old' (= out of date).

'THOU MINE, I THINE': these words form his unvaried liturgical formula ('the very same' l. 6).

8. HALLOW'D: consecrated, treated as holy (carrying on the notion of 'prayers divine'). The poet sees no impiety in applying the phrase from the Lord's Prayer.

THY FAIR NAME: the name of beautiful you.

9–12. SO THAT, etc. The passage offers many pitfalls to interpretation and has been much misunderstood, if understood at all. The ambiguity for modern English in the words 'so that,' 'fresh,' 'case,' 'antiquity,' and 'page,' is cumulative, and has led commentators far astray. The meaning is '*it being that love, remaining eternal, makes nothing of the dust and injury worked by advancing years in the fresh* (youthful) *exterior of the beloved, nor gives any consideration to* (his) *inevitable wrinkles, but regards an ageing lover as a handsome boy for ever.*' [In Latin it might run more distinctly *Ita ut amor sempiternus nihili pendat pulverem temporis in recenti specie amati apparentem*, etc.]

The punctuation in the text is necessary to the sense, which is ruined by the full-stop commonly placed after l. 8. For the thought in general cf. 116. 9–12.

9. SO THAT... = in such a way that..., the case being such that.... [There is no place here for an otherwise conceivable interpretation of 'that' as demonst. adjective, with 'that eternal love' either as = that great love shown by God or as = that perfect and immortal love (of the Platonic idea).] ETERNAL is stressed.

IN LOVE'S FRESH CASE. The words, placed here for the sake of closeness to LOVE, belong to what follows. We may, if we choose, take IN as = in regard to (cf. 82. 14). While 'love' is the lover's feeling, 'love's' = 'of the thing loved,' there being the regular shifting of sense: Introd. ix. § 11.

FRESH: new (and handsome); see 1. 9 and cf. 107. 10.

CASE: external covering, vesture; *A. C.* 4. 15. 89 'The case of that huge spirit now is cold,' 1 *Hen. IV.* 2. 2. 25 'Case ye, case ye; on with your vizards.' The words 'dust,' 'injury,' and 'wrinkled' are thus all apposite; the clothing becomes soiled, worn, and crumpled.

10. WEIGHS: allows any weight to...; cf. 120. 8.

AGE: the process of ageing.

11. NECESSARY: inevitable. PLACE: importance (in estimation); 79. 4, 88. 2.

12. MAKES: viz. in its mind, = regards as....

ANTIQUITY: age (= an aged person); cf. 'nativity' (60. 5), 'retention' (122. 9).

PAGE. Pages were comely lads of gentle birth attending a person of rank; Cavendish *Wolsey* 81 'goodly young gentlemen, called pages of honour.' FOR AYE: i.e. it remains such a (young) page *for ever*.

13. FINDING: perceiving, thinking it perceives; cf. 82. 6, 83. 3.

THE FIRST CONCEIT, etc. = the same conception as was formed in the first instance; i.e. the fact that time has done its work upon the outward form of the beloved, and that such change would indicate that the hour had come for the love to be dead, has no effect upon the 'eternal' love of the true lover, who continues to see in his beloved what he saw at first.

BRED. The position of 'there' (explained by 'where...') prevents us from treating the word as = begotten (104. 13); i.e. the meaning is not 'finding the first conception which was begotten in regard to the person in whom, etc.' We should compare 112. 13 'You are so strongly in my purpose bred,' and treat 'bred' as emphatic; i.e. '*finding the first conception of love indefeasibly grafted in that object in which*, etc.'

14. WOULD: would tend to... (106. 7).

CIX

1–2. HEART and FLAME are in stressed antithesis.

2. FLAME. Not a banal use for 'love' itself (Lat. *ignis*), but = its flaming character, its intense fire; cf. 115. 4.

QUALIFY: moderate; *Lucr.* 424 'His rage of lust by gazing qualified; / Slack'd, not suppress'd.'

3. EASY: cf. Spenser *F. Q.* 1. 8. 4 'Three miles it might be easy heard.' So 'chary' 22. 11.

4. IN THY BREAST: cf. 22. 6–7, *L. L. L.* 5. 2. 826, etc.

LIE: dwell. So an ambassador was sent 'to lie abroad.'

5. HOME is stressed. For the notion cf. *M. N. D.* 3. 2. 170 'My heart to her but as guestwise sojourn'd, / And now to Helen is it home return'd.'

6. TRAVELS: antithetic to RANG'D. A traveller makes for a definite destination; one who 'ranges' strays at random.

7. JUST TO...: punctual to..., true to.... There is a slight variation in the sense of TIME, viz. (1) the due hour, (2) the lapse of time. He arrives at the appointed 'time,' but, while there has been an interval of 'time,' he has not changed *with* it. [Less well = changed *by* it.]

EXCHANG'D = changed (a frequent use).

8. SO THAT...: in such a way that...; 108. 9.

BRING WATER: i.e. tears of repentance; cf. *A. C.* 1. 2. 176 'Indeed, the tears live in an onion that should water this sorrow,' Spenser *F. Q.* 1. 9. 130 'And washed all her place with watry eyen.'

9. THOUGH: even if.... REIGN'D: held full sway.

10. ALL...ALL...: the repetition stresses both words.

BESIEGE: for 'assaults' of temptation cf. 70. 9–10.

ALL KINDS OF BLOOD: persons of *every* kind of sensual passion; cf. 121. 6 'my sportive blood.'

11. PREPOSTEROUSLY: unnaturally, outrageously; *Hen. V.* 2. 2. 112 'And whatsoever cunning fiend it was / That wrought upon thee so preposterously.' The word had not yet wholly lost its primitive sense of putting the cart before the horse.

12. TO LEAVE... = as to forsake (relinquish)....

FOR NOTHING: for the sake of something worthless; cf. 66. 3 'needy nothing.'

14. ROSE: 1. 2. MY ALL: 112. 13–14, *K. J.* 3. 4.

CX

2. A MOTLEY: a buffoon, jester. There is nothing in the context to suggest a reference to his profession as an actor. An actor does not 'gore his own thoughts' or 'make old offences of affections new.' The theme is simply that of his lapses and aberrations (cf. 109, 111, 112) in company of the baser sort. For the name (derived from the professional fool's parti-coloured garb) cf. *A. Y. L. I.* 2. 7. 34 'A worthy fool; motley 's the only wear,' *ibid.* 43 'O that I were a fool; I am ambitious for a motley coat,' and e.g. 'a piece of motley' (= a fool). [We might even interpret directly as 'a changeable inconsistent thing,' the motley being the cloth itself.]

TO THE VIEW: to the *eye*; i.e. this character of his was merely apparent, his heart (109. 1) not being in the business (see the next words). [To understand as = 'for everyone to see' is very weak.]

3. GOR'D MINE OWN THOUGHTS: viz. by affecting baser sentiments than I really possessed. GOR'D = wounded, slashed; *T. C.* 3. 3. 228 'My fame is shrewdly gor'd.'

WHAT IS MOST DEAR: viz. his connection with, and the regard felt by, his friend.

4. MADE OLD OFFENCES, etc. = created, by my new associations, offences to my old ones. For the condensation see 2. 8, Introd. ix. § 11.

AFFECTIONS: things (or behaviour) which I affected; cf. Bible *Rom.* 1. 26 'For this cause God gave them up unto vile affections.'

5–6. LOOK'D... / ASKANCE, etc. The glance is of the sidelong kind usual in meeting with an estranged friend. For STRANGELY see 49. 5.

TRUTH. Most probably = right behaviour (as in 96. 8). [Otherwise either (1) constancy (i.e. the behaviour demanded by it), or (2) the friend who is the embodiment of right courses.]

7. BLENCHES: startings aside; *M. M.* 4. 5. 3 'Sometimes you so blench from this to that,' *T. C.* 1. 1. 27 'Patience herself... / Doth lesser blench at sufferance than I do.'

HEART is stressed.

8. WORSE ESSAYS: experiments with (or = assays of) persons less worthy.

MY BEST OF LOVE = the *best* (most satisfying) object for me to love. [Not 'the best part of my love.']

9. NOW ALL IS DONE: now that all such conduct is over.

HAVE WHAT, etc.: i.e. take my love, and henceforth it shall remain yours for ever.

10. MINE APPETITE, etc.: cf. S. 118.

GRIND: seek to sharpen (as on a grindstone); 56. 1–2.

11. ON NEWER PROOF: on new connections, as material for testing. [Not 'proof' = experience, though this is a frequent meaning.]

TO TRY, etc.: in order to prove (by comparison) the value of an older friend; cf. *Euph.* p. 271 'where many ladyes were, and too many by one, as the end tryed.' [We must by no means understand 'try' in the modern sense of vexing, as in 'this is very trying.' Nor should 'to try' be taken as 'while trying' (1. 14). His excuse is that he had a distinct purpose.]

12. IN LOVE specifies the respect or connection in which he is a 'god.'

CONFIN'D: restricted (105. 7). The thought is that of 'Thou shalt have none other gods but me.'

13–14. NEXT MY HEAVEN THE BEST = 'give me welcome, the *best* welcome you can give, closest to that heaven of mine which is your breast.' [There is no notion of 'the next best welcome to a welcome in Heaven.' For this 'my' would have no fitness.]

PURE: in antithesis to the character of these 'newer proofs.'

CXI

1. YOU bears some emphasis. The poet has protested in vain, and now calls for a more potent voice.

2. GUILTY GODDESS OF, etc. Though 'goddess of my deeds' is a conceivable phrase for the divinity who controls them, there is more probably a displacement for 'goddess guilty of...'; cf. 98. 6 'of different flowers in odour and in hue.'

HARMFUL: wrongful (see N.E.D. *harm* † 2).

4. PUBLIC MEANS. Here, if anywhere, the poet is speaking of his profession as an actor. MEANS = methods (of obtaining a livelihood). They are 'public' as serving, or depending on, the public. [There is a distant suggestion of e.g. 'a public woman' = a strumpet. Hence the 'brand': cf. *Haml.* 4. 4. 44.]

PUBLIC MANNERS: vulgar conduct or morals. There is a shifting in the sense of 'public' (Introd. ix. § 11). For 'manners' (Lat. *mores*) cf. *M. V.* 2. 3. 19 and e.g. 'evil communications corrupt good manners,' 'manners maketh man.'

BREEDS, like 'means,' may be either singular or plural (101. 3).

5. NAME: reputation. For the branding cf. 112. 1–2. Though actors had an unenviable name, the poet's 'brand' is not here ascribed to that profession, but to the 'manners' to which he has descended.

6. NATURE is stressed in antithesis to 'name.'

SUBDUED: reduced, brought down; *K. L.* 3. 4. 72 'Nothing could have subdued nature / To such a lowness,' *Oth.* 1. 3. 251.

8. PITY.... What he chiefly asks for is *pity*. Hence the repetition in l. 13.

WISH I WERE...: only show a *desire* for me to be....

10. POTIONS OF EISEL: draughts (even) of vinegar; cf. *Haml.* 5. 1. 299 'Woo't drink up eisel, eat a crocodile?' [O. Fr. *aisil* from L. L. *acetillum*.]

STRONG: 28. 14, 34. 12.

11–12. NO BITTERNESS, etc.: i.e. '(there being) no bitterness that I will *think* bitter, nor double penance (that I will think bitter).' However elliptical the grammar, it is apparently borne out by that of 112. 7 (cf. also 51. 11). Otherwise it might be tempting to suggest NO BITTER NIS. It is more like Shakespeare to use the same word in both cases (cf. 108. 8 'counting no old thing old') and the noun use of 'bitter' answers to that of 'fair,' 'bad,' etc. *nis* occurs in Spenser (who also uses *nill*, *nould*) and in Sidney.

12. TO CORRECT CORRECTION: cf. e.g. 'make assurance doubly sure.' The first penance will correct the fault, the second will correct any possible deficiency in that correction.

13–14. For the rhyme see Introd. ix. § 9. ASSURE YE is pronounced ASSURE 'E.

14. = Even *that*, (namely) your *pity*....

CXII

1. DOTH: plural; 101. 3, 39. 12. He has asked for love and pity, and 'doth' implies 'if you grant them.'

THE IMPRESSION: the 'brand' of 111. 5. Attempts were often made to fill the hollow scar by artificial means (as in the case of ex-slaves at Rome, when *fronte notata*).

2. VULGAR: in the common mouth; 38. 4, 48. 8. SCANDAL often simply = reproach.

3. CALLS ME WELL: gives me a good name; cf. 'miscall' 66. 11 and e.g. 'he called me names.' [Gk. εὖ λέγει με.]

4. SO...: if so..., provided that....

O'ER-GREEN. If the word is sound, it = give a fresher (or more attractive

appearance to.... The notion would seem to be that of covering shabby or faded objects with some leafy decoration, though it might be that of placing new sods on a worn spot. The simple verb 'green' was frequent for either imparting a green colour or covering with verdure. [Possibly the poet wrote O'ERGRAIN, i.e. dye over, conceal with new colour. To 'grain' was a common verb (N.E.D. quotes Palsgrave 'a man may grayne a cloth whatsoever colour it be dyed in,' and for the noun cf. Milton *Pens.* 31 'all in a robe of deepest grain'). While 'green' was sometimes spelled *grien* or *greyn(e)*, 'grain' was spelled *grein* or *greyne*.]

MY BAD: anything bad in me. For the noun cf. 114. 7.

ALLOW: approve, commend; 19. 11, Bible *Luke* 11. 48 'Ye bear witness that ye allow the deeds of your fathers.' Cotgrave has 'allow: *allouer, agréer, approuver, accepter*.'

6. KNOW: realise; 40. 12. YOUR is emphatic.

7. NONE ELSE TO ME, etc.: i.e. (there being) none else alive to me, nor I (being) alive to anyone, who can change, etc. See 111. 11. [It would be merely correcting Elizabethan English to suggest NONE'S ELSE....]

8. STEEL'D SENSE: hardened sensibilities; cf. 120. 4, Lat. *ferreus*, and e.g. *V. A.* 375 'Give me my heart... / O give it me, lest thy hard heart so steel it, / And, being steel'd, soft sighs can never grave it.' For the collective singular cf. Milton *P. L.* 8. 289 'gentle sleep...seiz'd / My drowsy sense.' The expression is condensed for 'changes my hardened nature by making it feel.'

OR CHANGES RIGHT OR WRONG. There is a slight misplacement of 'or': =changes either right or wrong (i.e. whether for better or worse). [Perhaps, however, the true reading is O'ERCHANGES, RIGHT OR WRONG, i.e. 'converts, whether it (viz. my sense) be right or wrong.']

10. VOICES: expressions of opinion (approximating to 'votes'; see 69. 3).

MY ADDER'S SENSE. A proleptic use, = so that my sense (viz. of hearing) has become that of an adder, and is stopped. Cf. 'deaf as an adder,' *T. C.* 2. 2. 171 'pleasure and revenge / Have ears more deaf than adders to the voice / Of any true decision.'

SENSE: here practically the organ itself; *Oth.* 4. 2. 154 'Mine eyes, mine ears, or any other sense.' The particular 'sense' is determined by the context, but a special application to hearing was probably assisted by the Italian *sentire*; *Cor.* 2. 2. 120 'the din of war gan pierce / His ready sense,' Jonson *Staple of News* 3. 4 'I am somewhat short / In my sense too... / My hearing is very dead.'

11. CRITIC: fault-finder, carper (the only Shakespearean meaning).

ARE. For 'sense' as plural cf. *Macb.* 5. 1. 25 'their sense are shut.' [The use, in a word ending in a sibilant, was made the easier by the analogy of 'horse'; 91. 4.]

12. NEGLECT: indifference to opinion; Steele *Tatler* 51. 1 'Orlando...had a neglect whether things became him or not.'

WITH...DISPENSE: excuse, pardon; *M. M.* 3. 1. 135 'Nature dispenses with the deed so far / That it becomes a virtue,' and the ecclesiastical 'dispensation.'

13. = You are so firmly engrafted into all that I set before me. To be 'bred in (into)' is to have become grafted upon the thing in question as an organic

part of its life; cf. note on 108. 13, *All's Well* 1. 3. 151 'and choice breeds / A native slip to us.'

MY PURPOSE: anything I have in view (Lat. *propositum*).

14. Y' ARE. The reading may be correct, 'all the world besides' being vocative, but the change from one subject 'you' to a different subject 'you' (YE) is anything but pleasing. [Editors commonly read simply ARE, a sufficiently natural plural *ad sensum*: cf. 55. 11–12, 78. 3–4. THEY 'RE (of Delius) would assume that among the letters THEYRE the first three were somehow misread as the article y^e.]

CXIII

1. IS IN MY MIND: i.e. what I see is seen only with the eye of the mind, and in the shape determined by its imagination.

2. THAT WHICH GOVERNS, etc.: that eye which directs me how to find my way about. GOVERNS = guides. N.E.D. cites Corbet (1635) 'As a straying star entic'd / And govern'd those wise men to Christ.'

3. DOTH PART, etc. Most editors have strangely taken 'part' to be a verb. For the adverb cf. *Oth.* 5. 2. 296 'The wretch hath part confess'd his villany,' Pope *Wind. For.* 18 'Groves...part admit and part exclude the day.' DOTH...HIS FUNCTION = performs its function. To some extent it does do its work, noting objects so that one can move among them, but not really *seeing* them.

4. SEEMS SEEING: either (1) '*appears* to see,' or (2) '*pretends* vision.'

EFFECTUALLY: in reality, in 'effect' (85. 14). N.E.D. cites Bargrave (1662) 'There arrived...a gentleman traveller...but effectually the Pope's nuntio.'

OUT: as a light is 'out.' [Not 'is taken out,' as if there were no eye in the socket.]

5. NO FORM DELIVERS: communicates no (true) likeness (or picture) to the understanding mind. For FORM cf. 9. 6, 13. 8, 24. 2, and, for the relations of eye and heart, S. 46 and 47.

6. LATCH=catch (sight of); *Macb.* 4. 3. 193 'Where hearing should not latch them.' So the 'latch' or 'catch' of a window. For the expression in general cf. *L. L. L.* 2. 1. 69 'His eye begets occasion for his wit, / For every object that the one doth catch / The other turns to a mirth-moving jest.'

7. HIS: viz. the eye's.

QUICK OBJECTS. For 'objects' see 20. 6. They are 'quick' as passing rapidly before the eye, which must take them in swiftly: cf. 114. 8, Drayton *Sonn.* 83 'But while mine eyes thus greedily do gaze, / Finding their objects oversoon depart.'

NO PART: since the eye does not 'deliver' what it sees.

8. NOR HIS OWN VISION, etc.: i.e. the eye's *own* vision merely 'catches' them; it cannot 'hold' them, so as to realise them.

9. RUD'ST: most roughly-shaped, inelegant ('indigest' 114. 5); cf. 11. 10. Its antithesis is GENTLEST: most refined, dainty; 5. 1, 79. 2.

10. FAVOUR: properly the face and its features (cf. 'ill-favoured,' and e.g. 'he favours the mother's side'), but the word is often used for comeliness,

beauty; 125. 5, *Haml.* 4. 5. 165 'hell itself / She turns to favour and to prettiness,' Apoc. *Ecclus.* 40. 22 'Thine eye desireth favour and beauty.'

CREATURE: animate or inanimate; 1. 1.

12. CROW: the ugly bird; 70. 4.

FEATURE: not = features, but 'beauty'; cf. 11. 10 'featureless,' Fuller *Worthies* 2. 501 'The king fell enamoured of her feature.'

13. INCAPABLE: in the original sense of 'unable to take in,' 'having no room for'; Hobbes *Thucydides* 'Attica being incapable of them itself, they sent out colonies into Ionia' (N.E.D.).

14. TRUE...UNTRUE. There is a play upon meanings (Introd. ix. § 11). His mind is 'true' as being constant and devoted, and this very devotion makes him see things 'untruly.'

MINE EYE. The Qto has MAKETH MINE (without EYE). The true reading may be Collier's MY EYNE (slurred into a monosyllable). [Malone's interpretation of 'mine untrue' as 'my untruth' (of vision) is very unconvincing. The antithesis of nouns is almost a necessary part of the Shakespearean manner.]

CXIV

1. OR: i.e. if the explanation in the preceding sonnet is not accepted. In l. 3 'or' offers an alternative to this of ll. 1–2.

CROWN'D WITH YOU: made a king by the consciousness of possessing you.

2. THIS FLATTERY: not = the flattery administered in this way, but 'this objectionable thing, flattery'; see on 55. 2. The notion is elaborated in ll. 9–14.

3. EYE is stressed. SAITH TRUE: i.e. reports what it really does see, viz. an 'object' actually converted, like base metals into gold, by an alchemy which the eye learned from your love.

4. YOUR LOVE: including both 'my love for you' (cf. 40. 5 'my love' = love of me) and 'your love for me.'

THIS ALCHEMY. Though just possibly 'this' may have the sense of 'this wonderful thing, alchemy,' it more naturally = this kind of alchemy (which enables it) to make.... For the conception see 33. 4.

5. MONSTERS: monstrosities (Lat. *monstra*). The word was not confined to animate things.

INDIGEST. The Lat. *indigestus* (in e.g. *rudis indigestaque moles*) = not properly shaped; *K. J.* 5. 7. 26 'You are born / To set a form upon that indigest, / Which he hath left so shapeless and so rude,' 3 *Hen. VI.* 5. 6. 51 'An indigested and deformed lump.'

7. EVERY BAD: every bad thing; cf. 18. 7 'And every fair.'

8. TO HIS BEAMS. For the notion that the eye itself threw 'beams' of light which made the object visible see 20. 6. The same notion is implied in *A Lover's Complaint* 'Weak sights their sickly radiance do amend.'

10. MY GREAT MIND. The epithet is playful: = His Greatness, my mind. The mind is a crowned monarch (ll. 1–2).

MOST KINGLY: in right royal style.

11. HIS: viz. the mind's (the king's).

GUST: taste; cf. *T. N.* 1. 3. 33. N.E.D. cites Sanderson (1663) 'Condited to the gust and palate of the publisher.'

GREEING: an aphetic form of 'agree' by no means rare.

13–14. There is an allusion to the King's taster; cf. *K. J.* 5. 6. 28 'How did he take it [the poison]? Who did taste to him?'

'TIS THE LESSER SIN: viz. on the part of the eye, which acts in good faith. The eye itself drinks first, not merely as a duty, but because it is as fond as the 'kingly' mind of seeing things in this flattering way.

CXV

1–2. THOSE LINES, etc. Such a statement is not actually found in the extant sonnets, but it is sufficiently implied.

2. EVEN THOSE... = that is to say, those....

DEARER. So 'easier,' 'fairer,' have occurred as adverbs.

3. KNEW: realised, discerned; 40. 12.

4. MY MOST FULL, etc. A flame may be 'full' without being 'clear' (=bright, ardent; 43. 7). The expression is condensed for 'the fire of my love was of the fullest sort, but it now *flames*' (see 109. 2).

5. RECKONING TIME: taking Time and his dangers into account.

MILLION'D: not simply = million, but 'multiplied into millions.'

6–8. The poet enumerates certain things in which change should be least expected or permitted.

6. 'TWIXT VOWS: i.e. between vows and their fulfilment.

7. TAN: 62. 10. SACRED: i.e. however sacrosanct through its excellence; cf. 'His Sacred Majesty.'

SHARP'ST INTENTS: most eager undertakings. An 'intent' is either a purpose or an endeavour (see N.E.D.).

8. STRONG: determined.

TO...: to suit...; 114. 12. The notion in 'divert...to the course...' is that of turning a channel to join a stream.

9. FEARING OF.... For the redundant 'of' see 80. 4.

TYRANNY: pitilessness; 5. 3.

11–12. WHEN I WAS CERTAIN, etc. As commonly punctuated, line 11 is difficult. It cannot mean 'When I *felt* certain in regard to what was really uncertain' (a sense unsuited to 'o'er' and in any case not very apposite), nor 'When I had won to certainty and triumphed over uncertainty (viz. in the matter of your love).' The latter is quite irrelevant. The punctuation in the text yields the sense 'When I was sure of things (as they then were).' The next words then belong to 'crowning,' i.e. *thus giving to the present moment the crown (of certainty) over the uncertainties of the future.*

12. DOUBTING OF...: 'of' may either be redundant (cf. l. 9) or, more probably, = concerning.... DOUBT = fear: 75. 6.

13–14. LOVE IS A BABE, etc. Cupid is conventionally an infant, but he is, from another point of view, a full-grown god, and the poet might therefore be excused for having treated him as mature; and yet he is a 'babe,' and babes naturally grow. Cf. *L. L. L.* 5. 2. 9 'That was the way to make his godhead wax, / For he hath been five thousand years a boy.'

SAY SO: viz. 'Now I love you best.' TO GIVE = thereby giving (cf. l. 14).

CXVI

1–2. A manifest allusion to the words of the Marriage Service 'If any of you know cause or just impediment why these two persons should not be joined together in holy matrimony'; cf. *Much Ado* 4. 1. 12. 'If either of you know any inward impediment why you should not be conjoined.'

Where *minds* are *true*—in possessing love in the real sense dwelt upon in the following lines—there can be no 'impediments' through change of circumstances, outward appearance, or temporary lapses in conduct.

[In the ordinance of the church impediments are to be adduced *before* marriage, while here the minds are married already, but there is no real confusion, since they are perpetually renewing their vows.]

2. ADMIT: grant any place to, allow of.

LOVE IS NOT LOVE, etc.: *K. L.* 1. 2. 241 'Love's not love, / When it is mingled with respects that stand / Aloof from the entire point.'

3–4. = Which alters when it finds an alteration in the beloved's age and circumstances, or swerves from its firm stand when the beloved does so by temporary faithlessness or alienation.

The two lines do not express the same thing. In l. 3 the 'alteration' is that described in ll. 9–12, while in l. 4 the 'removings' are those implied in ll. 5–6.

4. BENDS: either (1) yields from firm erectness, or (2) swerves aside. The latter is more in keeping with the context.

THE REMOVER: the one who shifts away and becomes the 'wandering bark' of l. 7. For the notion in REMOVE see note on 25. 14.

5. MARK: a sea-mark, e.g. light-house, pillar, pyramidal structure, etc., serving as a guide to a mariner; *Cor.* 5. 3. 74 'Like a great sea-mark standing every flaw' (= 'tempest' here), *Euph.* p. 350, Hobbes *Hum. Nat.* 5. 1. 44 'Men that have passed by a rock at sea set up some mark, thereby to remember the former danger and avoid it.' As this stands firmly in one place while tempests drive the ships to and fro, so love, in 'true minds,' remains as the 'mark' by which a lover may ultimately find the right course, no matter how much he may be blown about by the gusts of passion and storms of circumstance.

7. I.e. (to use a kindred metaphor) it is the lodestar by which a ship, after temporarily going astray, may steer towards its proper destination. With the 'wandering bark' cf. 117. 7–8, and with the 'ranging' (as opposed to 'travelling'), 109. 5.

TO EVERY WANDERING BARK. The sense, though peculiarly phrased, is 'to any bark, if ever it wanders.'

8. WHOSE WORTH'S UNKNOWN, etc. An astrological term followed by an astronomical. The 'height' of a star is its angular altitude; this the mariner may

'take' with his instruments. Its 'worth' is its powers as an 'influence' (see 38. 9), and those are 'unknown' (= not to be discovered or realised: 40. 12). The influence of the stars is 'secret' (15. 4), i.e. occult. Another term for such influential 'worth' is 'virtue' (cf. 117. 14). [Even if 'worth' meant simply that which it 'amounts to,' it should be remembered that in Shakespeare's day there was no means of weighing and measuring a star. Somewhat similarly *Euph.* p. 264 'One may point at a starre, but not pull at it, and see a prince but not search him.']

As applied to love the meaning is that one may estimate the rank and quality of the beloved and the relative 'height' of the love represented by such a connection, but one can never estimate true love's full value and potency; it 'passeth all understanding.'

9. LOVE'S NOT, etc. 'Love,' repeated in the same place in l. 11, is emphatic. = *Love*, in the true sense....

TIME'S FOOL: humbly at the mercy of Time and his contemptuous effects; 51. 13, 124. 13, 1 *Hen. IV.* 5. 4. 81 'But thought's the slave of life, and life time's fool,' *T. of A.* 3. 6. 106 'you fools of fortune!'

ROSY LIPS, etc. are regarded as flowers, and so can be reaped.

10. HIS BENDING SICKLE'S COMPASS = within the curving sweep of his sickle. The poet would not use 'bending' (= curved) merely as an idle epithet describing the shape of a sickle. What it qualifies is the virtual compound 'sickle's compass.'

11. HIS: viz. Time's.

12. BEARS IT OUT: in modern (though less literary) parlance, 'carries it (viz. the matter) through,' i.e. persists.

EDGE: doom is regarded as an abyss.

DOOM: either 'doomsday' (55. 12) or 'last day of life' (14. 14, *Tit. And.* 2. 3. 42, etc.).

13. IF THIS BE ERROR, etc. The legal sense of 'error' as a fault in a judgment is here entirely apt. Cf. 'writ of errors,' Hallam *Const. Hist. II.* 12. 418 'writs of errors from inferior courts to the House of Lords.'

UPON ME PROV'D: i.e. if it is proved against me (and in my own case) that I have given an erroneous judgment in what I have just written.

14. I NEVER WRIT, etc.: i.e. then I take back all that I have ever written (concerning truth and constancy, and my own in particular), and *no* man ever *loved* (in the sense in which I mean 'love').

CXVII

3. UPON...CALL: invoke (like a worshipper in daily prayer; 108. 5–6). So 38. 11, 79. 1.

YOUR DEAREST LOVE: that love of yours, which is most precious.

4. WHERETO: 'to which love' rather than 'to which' (viz. 'act' or 'duty').

BONDS...TIE. He is 'bound' in 'vassalage,' and his duty is 'strongly knit' to his lord (26. 2).

DAY BY DAY. To be joined with 'call,' not with 'tie me,' since the words apply to a repeated act, not a continued state. For the thought cf. 108. 6.

5. FREQUENT: intimate, in close association (Lat. *frequens*). N.E.D. quotes T. Stephens 'a talkative barber, with whom he is more frequent.'

UNKNOWN. Possibly = obscure (i.e. nobodies), but (from the choice of the word 'minds') much more probably 'whose character I did not realise.' So exactly Spenser *F. Q.* 1. 12. 232 'that new unknowen guest.' See 'know' 40. 12.

6. TIME: the temptations and occasions of the world; 70. 6, 76. 3. Instead of yielding to these passing calls, he should have remained constant in an eternity (125. 3) of truth.

DEAR-PURCHAS'D: for which you paid so high a price, viz. your inestimable regard.

7. HOISTED SAIL, etc.: i.e. allowed myself to be carried away by any winds of fancy or passion, and those too which were most out of keeping with the character and claims of my beloved. Cf. the 'wandering bark' of 116. 7.

8. SHOULD...: would have to..., would necessarily...; 11. 7, 70. 14, 72. 14.

9. BOOK: either as we book a debt or as the recording angel books an offence.

BOTH is out of its proper place: cf. 'only' in 94. 10 and 'or' in 112. 8. It is not a case of 'both my wilfulness and my errors' but of both booking down those lapses which are real and also 'accumulating surmise.'

WILFULNESS: perversity; 80. 8.

10. JUST: true, sufficient (Lat. *iustus*).

ACCUMULATE: not 'gather together,' but in the more original sense 'add to the heap,' 'pile on.' So *Oth.* 3. 3. 370.

11. LEVEL: aim; 121. 9, *W. T.* 2. 3. 5, *R. J.* 3. 3. 103 'shot from the deadly level of a gun.'

FROWN is stressed: i.e. *frown* your displeasure, if you will, but do not *hate*.

12. IN YOUR WAKEN'D HATE: not 'the hate which I have aroused in you.' The poet does not imply that any such hate has begun. The sense is 'Do not allow your *hate* to be awakened and lead you to *shoot*.'

14. VIRTUE: potency, essential value.

CXVIII

2. EAGER: sharp, tart; *Haml.* 1. 5. 69 'And curd, like eager droppings into milk,' *ibid.* 1. 4. 2 'It is an eager and a nipping air.' Cotgrave has '*aigre*: eager, sharp, tart, biting, sower.'

COMPOUNDS: concocted dishes; 76. 4, 125. 7.

3. PREVENT: forestall; 100. 14.

UNSEEN: not yet apparent, but felt to be impending.

4. I.e. when we use emetics or cathartics we make ourselves sick in order to *shun* sickness.

5–6. These lines answer to the notion of whetting the appetite (ll. 1–2), while 7–8 answer to that of purging (3–4).

5. BEING FULL, etc. = having taken a full meal of... (75. 9). In this connection the word generally means overfull. There is a certain oxymoron (cf. ll. 7 and 12) in being 'full' of that which 'never cloys,' but the context explains. Though he had enjoyed a liberal feast of his friend's sweetness, it was a sweetness which in reality could never cloy, and therefore there was no occasion for him (as he imagined) to 'urge' his palate with bitter sauces.

6. BITTER SAUCES: i.e. inferior company, which he all the time *felt* to be disagreeable.

FRAME: adapt (a frequent use).

7. SICK OF WELFARE. The emphatic word is 'welfare.' If he was so perverse as to fancy himself sick, it was actually with well-being. So 'rank of goodness' (l. 12). [The modern sense of 'sick of' (= weary of) must not be thought of here.]

FOUND, etc.: i.e. imagined it to be a right and proper course. For 'find' cf. 83. 3.

8. TO BE DISEASED: in being diseased; 1. 14, 115. 4.

DISEASED: in the early (frequent) sense of being in a state of discomfort. Properly the word means no more than 'deprived of ease.'

9. POLICY: shrewdness, considerations of expediency; 124. 9.

TO ANTICIPATE: 'in anticipating' (cf. l. 8) rather than 'in order to anticipate,' since the word is not synonymous with prevention.

10–11. GREW TO FAULTS ASSUR'D, etc. The expression is somewhat obscure, but the first words mean 'grew into real defects.' The order of thought then requires that 'brought to medicine' should mean, not the unnecessary doctoring above described, but the actual need of physic, i.e. 'these precautions, in anticipating ills which had no existence, grew into defects of which the existence was only too sure, and so brought to medicine (i.e. compelled to go to the doctor) what had been a healthful state, which, suffering from nothing but a plethora of what was *good*, sought to cure (its fancied ailment) by means of what was bad.' [Latinised it might run *Itaque haec in amore sollertia, mala non vera praesumens, in vitia certa evasit, et ad medicos deduxit statum sanum, qui, satur bonorum, malis sanari voluit.*]

GREW TO: Spenser *F. Q.* 1. 4. 175 'His life he led in lawless riotise, / By which he grew to grievous malady.'

11. MEDICINE: medical treatment (Lat. *medicina*).

12. RANK OF GOODNESS: overfull only of what was *good*; cf. l. 7.

RANK: *A. C.* 5. 2. 212 'rank of gross diet,' 2 *Hen. IV.* 4. 1. 64 'To diet rank minds sick of happiness.' So an overfull river is 'rank.'

WOULD: would fain..., sought to....

13. AND FIND THE LESSON TRUE. One may 'learn' a thing which is not necessarily true. In this case the lesson did prove true, as the poet found to his cost. Cf. Byron *Childe H.* 2. 35 ''Tis an old lesson; time approves it true.'

14. POISON: i.e. they are so far from relieving his case that they actually poison him by producing 'faults assur'd.'

THAT SO FELL SICK OF YOU: a condensation for e.g., who could thus imagine himself surfeited, and therefore make himself (artificially) sick (as in l. 4), in a case where *you* (who are 'goodness' l. 12) were concerned.

CXIX

1. POTIONS: some of the 'drugs' of 118. 14. The 'tears' were those of false women among his baser company. For their 'siren' influence (i.e. luring to destruction like the Sirens' song) cf. *A Lover's Complaint* 'What a hell of witchcraft lies / In the small orb of one particular tear.' He 'drank' them by allowing them to work upon him like a drug.

2. DISTILL'D, etc.: i.e. they were wept by persons of the foulest hearts. LIMBECKS: alembics, retorts.

3. APPLYING FEARS, etc. There is a distinct resemblance to *V. A.* 1153 'It shall suspect where is no cause for fear; / It shall not fear where it should most mistrust,' but the exact interpretation of the line is difficult. All turns upon the sense of 'applying to,' which might mean (1) applying medically as a cure, (2) adding, attaching. For (1) cf. *Ham.* 4. 3. 9 'diseases, desperate grown, / By desperate appliance are relieved'; but for this there appears to be here no room, since there would be no need of curing 'hopes.' For (2) cf. *A Lover's Complaint* 'Like usury, applying wet to wet.' The sense in this case would be 'never hoping without a fear, and always hoping where there was actual danger' (a frequent sense of 'fear'). This corresponds more closely to the quot. from *V. A.* Such a condition would also answer well to the 'fever' of l. 8 and the 'errors' (= mistakes) of l. 5. The slight shifting in the sense of 'fear' is characteristic; see Introd. ix. § 11.

4. STILL LOSING, etc.: continually losing when I thought I was winning (or sure to win). He was perpetually being deceived. All this state of things, so treacherous and disturbing, has made him realise the blessedness of the love of one so constant.

5–7. Both his heart and his eyes were deceived; his heart in finding any joy in characters so worthless, his eyes in finding attractions where they did not exist (as compared with those of his incomparable friend).

7. OUT OF THEIR SPHERES...FITTED: shaken out of their proper spheres (and functions) by a fit. There is a reference to the Ptolemaic system of astronomy; *Haml.* 1. 5. 17 'Make thy two eyes, like stars, start from their spheres,' *M. N. D.* 2. 1. 153 'certain stars shot madly from their spheres.'

FITTED. A 'fit' is a paroxysm of fever or an attack of recurrent lunacy; cf. *Tit. And.* 4. 1. 17 'Unless some fit or frenzy do possess her,' *J. C.* 1. 2. 120 'He had a fever... / And when the fit was on him, etc.' [The verb is quoted only from this place.]

9. O BENEFIT, etc. A consoling set-off against what has hitherto been said in S. 118 and ll. 1–8. After all, the experience has had its good side.

9–10. NOW I FIND TRUE.... There was apparently some current proverb to the effect that one never finds out how superior anything is until one has tried something worse; cf. 110. 8.

10. BETTER: anything of a superior nature. BY EVIL: i.e. by an experience of the opposite. STILL: always. [Somewhat similarly *Oth.* 4. 3. 105 'Not to pick bad from bad, but by bad mend.']

11–12. RUIN'D. The metaphor is from a house which is made more handsome ('fairer'), strong, and spacious when repaired after damage. For the figure itself cf. *Com. Err.* 3. 2. 4 'Shall love in building grow so ruinate?'

13. TO MY CONTENT: to that which truly satisfies me, viz. to you and your love and goodness; cf. *Com. Err.* 1. 2. 32 'Sir, I commend you to your own content.'

14. MORE THAN I HAVE SPENT: i.e. the pain and grief through which I have gone.

CXX

1. BEFRIENDS: explained in ll. 13–14.

3. BOW: with humiliation (cf. 90. 3); but there is also an antithesis to unbending stubbornness (l. 4).

4. NERVES: sinews (Lat. *nervi*).

HAMMER'D STEEL: cf. 'steel'd sense' 112. 8. The wrought metal is stronger than 'cast' iron; cf. *Lucr.* 953 'To spoil antiquities of hammer'd steel.'

6. A HELL OF TIME: 58. 13, *Lucr.* 1286 'And that deep torture may be call'd a hell, / When more is felt than one hath power to tell.' So 'damn'd minutes' *Oth.* 3. 3. 169.

7. AND I...: And yet I.... [Or the two lines may be exclamatory: 'And to think that I...!']

TYRANT: unfeeling; 5. 3.

7–8. HAVE NO LEISURE TAKEN, etc.: have not thought fit to stop and consider (cf. Lat. *nil moratus sum*).

CRIME. For the comparatively mild sense see 58. 12.

9–10. O, THAT.... Since 'our night' would be too bald without further specification, we must understand as 'that (sorrowful) night of ours.' MIGHT is then a statement, not a wish, and O answers a thought (13. 13, etc.). [Otherwise 'O that...' might introduce a wish: 'O that it might have reminded me!']

OUR NIGHT: dark time in our relations; cf. *V. A.* 481 'The night of sorrow now is turn'd to day,' Crashaw 'Days that need borrow / No part of their good morrow / From a forespent night of sorrow.'

REMEMBER'D: reminded (a frequent use; cf. *Temp.* 1. 2. 243, *Rich. II.* 3. 4. 14). The whole = re-awakened my deepest feeling of pain and made me remember....

11. THEN. The comma should follow, not precede, this word (cf. l. 2).

TENDER'D. With the ordinary punctuation the true subject ('*I*') must be loosely understood from the context.

12. HUMBLE SALVE: salve of humble contrition; see on 2. 8.

13. THAT YOUR TRESPASS: that trespass of yours.

A FEE = so much gained, a payment; Spenser *F. Q.* 4. 10. 3 'Yet is the pain thereof much greater than the fee.'

14. RANSOMS: redeems, pays for; 34. 14. The second 'ransom' bears a somewhat shifted sense (Introd. ix. § 11).

CXXI

1–8. These difficult lines should be interpreted, with repeated stresses, as 'It is better to *be* vicious than to be *thought* vicious, when, though one is *not* so, one is reproached as *being* so, and when (meanwhile) there is not obtained (as some compensation) the *pleasure* (from the vice) which (in the circumstances) would only be fair, (though in point of fact it would not be real pleasure, but only pleasure) which is *deemed* so by others' way of *looking* at it, and not by any such *feeling* on our *own* part: (not felt as such, I say,) for why should any wantonness in *my* blood be aroused by what *others*, misled by their lewdness, choose to see (in a certain connection), or why are frailer men on the watch for frailties in me, choosing at their own good pleasure to find badness where I find nothing but innocence?'

[Latinised the passage might run '*Turpem esse melius est quam turpem existimari, cum quod non est reprehenditur tamquam sit, amissa interea iusta (vitii) voluptate—quae tamen non sensu nostro talis esse existimatur sed aliorum visu. Quamobrem enim falsi aliorum oculi causae sint cur sanguis meus ad lascivitatem sollicitetur? Vel cur vitia mea speculantur vitiosiores, secundum libidinem suam id vitio vertentes quod ego virtutem esse existimo?*']

2. NOT TO BE: the not being (viz. 'vile'); i.e. when innocence is scandalised and made out to be guilt.

3. AND THE JUST PLEASURE LOST = and when (all the time) the pleasure (to be found in the vice), which would only be fair (if one has to be taxed with it), is sacrificed (by not indulging in it).

[The grammar of 'and the just pleasure lost' is that of 'and no pace perceived' (104. 10).]

SO DEEMED: judged to be such, viz. a pleasure.

4. SEEING: way of looking at it.

5. FOR WHY, etc. The question carries on the sense of 'by others' seeing': i.e. 'only judged so by others' seeing, I say; for why....'

5–6. WHY SHOULD...GIVE = why is it to be supposed that it gives...

FALSE = falsified (by their own 'adulterate' character); cf. Lat. *falsus*.

ADULTERATE: lewdly corrupt; *Rich. II.* 4. 4. 79.

EYES / GIVE SALUTATION. A condensed expression. Lewd men find their own blood 'saluted' when they look at a certain object, but why should *I* find the same salutation because of what *they* see? I do not see with *their* eyes.

GIVE SALUTATION TO: stir, tempt; *Hen. VIII.* 2. 3. 103 'Would I had no being, / If this salute my blood a jot.'

SPORTIVE BLOOD. The epithet is proleptic, the sense being 'tempt it to become sportive.' For 'sport' as wantonness cf. 95. 6, and for 'blood' as passion, 109. 10.

7. The sense is not 'watch my frailties,' but 'play the spies to discover (possible) frailties in me.'

FRAILER: men with worse frailties. [Not 'frailer frailties.']

8. IN THEIR WILLS: arbitrarily, according to what *they* choose to think (Lat. *suo arbitrio*); see 57. 13. There may also be a play upon 'will' as con-

cupiscence, as in S. 135, *All's Well* 4. 3. 19 'He fleshes his will in the spoil of her honour.'

9. I AM THAT I AM: i.e. and no base thinking on their part will make me anything else. Cf. *Macb.* 4. 3. 21 'That which you are my thoughts cannot transpose.'

LEVEL: aim to shoot at; see 117. 11. Cf. *Euph.* p. 80 'you level shrewdly at my thought the ayme of your own imagination.'

10. MY ABUSES: errors and lapses *ascribed* to me.

11. BEVEL: out of plumb; Swift *Gulliver* 3. 2 'Their houses are very ill built, the walls bevel.'

12. SHOWN: presented to the view; made to bear an appearance. THEIR THOUGHTS...MY DEEDS: all these words are stressed: 'what is *done* by *me* is not to be judged by what is *thought* by *them*.'

13. = Unless they assert this (following) general rule as to evil.

14. AND IN THEIR BADNESS REIGN: 'their' is emphatic: = 'that *all* men are bad, and are prevailingly so in *their* particular form of badness.' Thus if a man is licentious, he thinks licentiousness is the 'reigning' vice.

REIGN: as an overwhelming majority.

CXXII

1. TABLES: writing-tablets for memoranda; *Haml.* 1. 5. 107 'My tables; meet it is I set it down,' *ibid.* 1. 5. 98. The notion of mental 'tables' is as old as Aeschylus (*μνήμοσιν δέλτοις φρενῶν*).

ARE WITHIN MY BRAIN, etc.: i.e. they exist to all intents and purposes in my brain, inasmuch as in that there is written (and permanently) all that I should put upon your tablets.

2. FULL-CHARACTER'D: filled with writing; 59. 8, 85. 3, 108. 1, *Haml.* 1. 3. 58 'And these few precepts in thy memory / Look thou character.'

LASTING is stressed. The expression is elaborated with some pleonasm of emphasis in ll. 3–4. See Introd. ix. § 15.

MEMORY: record; 1. 4. N.E.D. quotes Turner (1575) 'to remain as a perpetual memory and record.'

3. WHICH: viz. 'memory.'

ABOVE THAT IDLE RANK REMAIN = endure on a higher footing (or higher shelf) than that of things (comparatively) so ineffectual. In 'idle' (cf. 'poor retention' l. 9) there is no disparagement of the gift as such, but things intended for such transient use cannot in any case 'rank' with the tables of the brain and heart.

4. DATE: 14. 14, 18. 4.

EVEN TO ETERNITY. Though it is indirectly implied that the poet's record will eternise the friend, that statement is not the one with which the present sonnet is concerned. The meaning is simply that the poet himself needs no reminder of anything concerning the object of his affection; he will remember every detail all his life. Having in this sense used the words 'even to eternity' (cf. 125. 3), he feels that they require some qualification; hence the next lines.

5. BRAIN: with which to think; HEART: with which to feel.

7. RAZ'D OBLIVION: the oblivion in (or by) which things are erased; see Introd. ix. § 11.

7–8. YIELD HIS PART / OF THEE = give up the share which it has in you, viz. the thought which creates poetry concerning you, and the love which is felt for you (see on l. 5).

THY RECORD: the recording of you. MISS'D: 'passed over' (as we 'miss out' a word). N.E.D. quotes Grafton (1568) 'All things were prepared, and nothing was missed.'

9. THAT POOR RETENTION. The tablets are a 'poor' means of (or place for) retaining: cf. *K. L.* 5. 3. 47 'To aid the old and miserable king / To some retention and appointed guard.' For such abstracts cf. 59. 12, 60. 5, 108. 12.

10. TALLIES...SCORE. The notion is of scoring up the items of an account. DEAR = precious, in all its value. A 'tally' was properly a notched stick. Of these there were two, one being retained by each party to check the other; 2 *Hen. VI.* 4. 7. 39 'Our forefathers had no other books but the score and the tally.'

11. THEREFORE...: *That* was why....

12. TO TRUST = with the intention of trusting.... THOSE TABLES: viz. of the mind.

RECEIVE THEE MORE: have more room for you (and your full record); cf. Bible 1 *Kings* 8. 64 'The brazen altar...was too little to receive the burnt offerings.'

14. IMPORT = imply. ME is stressed.

CXXIII

1–14. The true interpretation of this difficult sonnet is to be deduced from the final couplet and from hints in S. 124 and (more obviously) in S. 125. The poet is asserting that he will himself remain staunch in spite of certain altered circumstances. In 125 those circumstances are changes in the 'form and favour' of the friend. In the present piece the most natural meaning is that newer beauties and personalities are beginning to eclipse his friend; but, if so, they are in no way more admirable than that friend; they are not novelties, but repetitions. Time may build and destroy; he may register (by marks of decay) the advance of years; but the poet defies all such proceedings on the part of Time; they can have no effect upon what *he* sees in his beloved. The thought is precisely that of 108. 9–12 and 116. 9–12.

1. I is stressed.

2. PYRAMIDS: any great and imposing structures (the Egyptian pyramids having been one of the seven wonders of the world). The surface meaning of ll. 2–4 is that the most ambitious of new structures—and there may be an allusion to St Peter's at Rome, which was approaching completion at the date of the composition of the sonnets—are 'nothing novel.' Yet this is but a figure of speech. The poet is thinking of the new personalities who are towering into prominence beyond his now waning friend, and concerning whom other writers

are building ambitious poems of praise. For both the word and the notion cf. Drayton *Past.* 4. 6 'He that the world's pyramides would build / On those great heroes... / Should have a pen, etc.'

WITH NEWER MIGHT. The new buildings are not greater and stronger than the old, but their 'mightiness' is merely 'newer' and more striking to the eye.

3. NOTHING NOVEL = not at all novel. [Adverbial uses of 'nothing,' 'something,' 'all thing,' are very frequent.]

4. DRESSINGS: dressings up; 68. 12, 76. 11. A FORMER SIGHT: something seen before.

5. DATES: terms of duration or life; 22. 2.

AND THEREFORE: and for *that* reason.... ADMIRE: wonder at (Lat. *admirari*); 59. 14.

6. = What you try to pass off upon us as new, whereas it is really old.

7. AND RATHER, etc. = and are more ready to regard them as things born (for the first time) to meet our own desires and fancies (which change with the vogue).

MAKE THEM = make them out to be....

8. THINK: bethink ourselves, reflect. TOLD = told of.

9–12. THY REGISTERS AND THEE, etc. The 'registers' are the records left by time in the shape of signs of age. By THEE is meant the 'time' as a contemporary fashion or state of things (= Lat. *saeculum*); cf. 70. 6, 76. 3, 117. 6. The poet defies both Time's 'registers' and Time as he is embodied in the 'time.' Both of them create false notions; the 'records' make old things seem less than they were, while 'what we see' makes new things regarded as greater than they are.

11. DOTH. This form of the plural is defensible enough, but the true reading is probably BOTH, which makes a complete and effective correspondence with l. 9.

12. MORE OR LESS = made (to appear) greater or smaller; cf. 96. 3, with 23. 12, 38. 9.

HASTE implies a certain recklessness of change.

13–14. THIS (stressed) refers to what follows: i.e. 'There is, however, *one* thing which shall *always* be, namely, that *I* will be *true*' (to my friend).

THY SCYTHE AND THEE: i.e. in spite of your work of destruction as done to my friend (60. 12), and in spite of *you* (as 'time' in the sense explained in l. 9).

CXXIV

1–14. Though the general purport of the piece is clear—viz. that the poet's love does not vary with the circumstances of the beloved—its individual expressions and their connections have perplexed every reader. In many cases the commentator has hampered himself with preconceptions as to the identity of the friend, and has endeavoured to force his interpretation to the circumstances of Essex or Southampton. The proper procedure is to seek the coherent sense which should be yielded by the language itself, and to leave any individual

application—if one is to be attempted at all—until that task is accomplished. In point of fact the poem contains nothing to point to any particular individual or circumstance.

1. IF MY DEAR LOVE, etc.: 'If the love which I so deeply feel (30. 4, 31. 6) were born of the circumstances of the beloved,' or practically 'If my love were not so dear, but were born, etc.'

STATE: 15. 8, 29. 10 and 14, 64. 9–10. The more general sense is to be preferred to that of high position in particular.

2. IT MIGHT, etc. Fortune is the mother, and the love which is its child would be but a by-blow with no status. Somewhat similarly Milton *Pens.* 'Hence, vain deluding Joys, / The brood of Folly, without father born.'

3–4. AS...GATHER'D. With the reading offered in the text we obtain an intelligible sense: = *As, depending for their rank upon the love or hate of Time, what are 'weeds' when among weeds are 'flowers' when associated with flowers*; i.e. a love which depends on the 'state' of the beloved and on what Time (or 'the time') likes and dislikes, will itself flourish or fail to flourish (as love) according to the degree in which its object flourishes.

The confusion of ARE and OR (made the easier both by the light pronunciation of the verb and by the Elizabethan quality of the vowel) was frequent; cf. *Macb.* 1. 4. 1, where the meaningless 'or' of the first Folio is corrected to 'are' by the second.

[The reading of the Qto, containing difficulties too commonly shunned, has been paraphrased by Dowden as 'My love might be subject to *time's hate*, and so plucked up as a weed, or subject to *time's love*, and so gathered as a flower,' but this cannot be construed out of the words. It would at least be necessary either to read the singular, viz. WEED AMONG WEEDS, OR FLOWER WITH FLOWERS GATHER'D or, more closely, AS...WEED 'S AMONG WEEDS, OR FLOWER 'S WITH FLOWERS GATHER'D. Even then the antithesis of 'plucked up' and 'gather'd' is not to be found in the passage.]

3. SUBJECT TO TIME'S LOVE, etc. Though 'Time' is personified, it is used here in the familiar sense (70. 6, 76. 3, 123. 9) of the vogue of the contemporary world. What (or one who) is 'loved' at one date is 'hated' at another; what (or one whom) the fashion now regards as a weed, it may later treat as a flower. A love born only of 'state' would change with such changes. For weed and flower cf. 69. 12–14.

5. BUILDED. To prevent what appears to become a mixture of metaphors (see particularly l. 12) we might possibly take the word as referring, not to an edifice, but to a tree which is 'built up' in its growth. But l. 10 (as also the metaphor in 125. 3, 5–6 and in 123) points to the ordinary meaning. It is more natural to take the whole piece as containing varied figures. To all intents and purposes the line is independent. The poet's love was not 'built upon the sand' and so subject to the winds which 'beat upon that house.'

6. IT SUFFERS NOT, etc. To 'suffer' is to be affected this way or that (cf. Gk. *οὐδὲν πάσχει*). The poet's love feels no effects from prosperity to make it exult and smile at its own blessedness, nor does it feel any in the opposite circumstances (6–8). The 'smiling pomp' is that felt and displayed by the love itself (as is shown by the antithetic 'discontent'). POMP often = splendour, magnificence, and here = the 'triumph' of 25. 3 and the 'all-triumphant' feeling of 33. 10.

6–8. NOR FALLS, etc. Conclusions of no weight have been based upon this passage, and particularly upon 'thralled.' As an allusion to an imprisonment of the poet's friend, the words would be extremely cryptic and 'discontent' a strange choice.

THRALLED DISCONTENT is antithetic to 'smiling pomp,' and there should be clear opposition in both noun and epithet. DISCONTENT is that distressed state of mind which is the opposite of the 'content' of 119. 13. For the use of the word as = vexation or grievance see N.E.D. Meanwhile THRALLED, if correct, = 'made thrall-like,' i.e. made irksome with the feeling of being 'cribb'd, cabin'd, and confin'd' and no better off than a thrall.

[But the true antithesis to 'smiling' is almost certainly THRAWED, of which the usual form is *thrawn*, a word used of one distorted by anger or ill-temper, and so snarling. The confusion was made the easier by the fact that 'thrall' itself was often pronounced 'thraw.']

FALLS / UNDER THE BLOW. It is not meant that, when a blow of 'discontent' is experienced, it fails to strike true love down. On the contrary, such love is never capable of feeling such a blow or discontent.

8. WHERETO, etc. Usually taken as implying that the circumstances of the moment were actually those of a 'thralled discontent.' But the reference in 'whereto' is to both 'smiling pomp' and 'thralled discontent'; i.e. *my love does not suffer in the way of any smiling exultation, or fall under any vexed discontent, to which the time may happen to solicit us to shape ourselves.* TO CALL OUR FASHION TO a thing is to call upon us to adapt ourselves to it as the vogue of the moment, while INVITING = tempting, soliciting. OUR in place of *his* (i.e. 'its,' viz. my love's) makes the solicitations general.

9. IT FERES NOT POLICY, etc. The ordinary, and *prima facie* natural, understanding of the Qto FEARES as FEARS leads to hopeless perplexity. A conceivable meaning would be 'It is not afraid of anything that policy (i.e. cunning) can do to injure it.' But what has this to do with the next line? Even if we attribute an unnatural sense to 'works on,' and render as 'which performs mischievous work upon those who hold but a short lease (of love),' we are still left to enquire what is the antithesis in 'all alone.'

It is no real alteration of the Qto reading, but only of the modern spelling, to write FEARES as FERES (i.e. 'makes a partner of,' 'associates itself with'). The word (which was common) was spelled either way: see Introd. xii. (2). Under *fere* N.E.D. cites (1440) 'Alas that we came here, / This false traitor for to fere,' and (1632) 'I am like never to be feared unless some widow be moved with compassion towards me.' Corresponding to the 'false traitor' of the former quotation we here have THAT HERETIC: i.e. 'that policy of the false or heretical kind'; cf. *R. J.* 1. 2. 95 'Transparent heretics, be burnt for liars.' There are two kinds of POLICY, viz. right and proper exercise of prudence (see 118. 9), and false and self-interested scheming. The one is true, the other 'heretical,' in principle. For the latter cf. *T. of A.* 3. 2. 94 'for policy sits above conscience,' *ibid.* 3. 3. 28 'The devil knew not what he did when he made men politic...of such a nature is his politic love,' *Euph.* p. 453 'these injuries and treasons of her subjects, these policies and underminings of foreine nations.' The poet's love will have nothing to do with such meaner policy, but stands 'all alone' and *hugely* politic in the other sense.

10. WHICH WORKS ON LEASES, etc.: i.e. that sort of policy in love which, instead of proceeding on the basis of an enduring lease of love—a lease which

'knows no determination'—operates on that of a lease for a few short hours (during which the loved object is in high circumstance or in his prime).

11. ALL ALONE: uninfluenced by 'time' and therefore making no 'fere' of its falser 'policy.'

12. THAT IT...: so that it....

NOR GROWS, etc. His love is neither increased under the sunshine of circumstance nor drowned by its deluge of troubles when it is cloudy and stormy.

13–14. TO THIS: i.e. to this superiority of being hugely politic.

The couplet has proved something of a riddle. [Allusions have been sought to martyrs, to Essex, to executed traitors, to punished Jesuits, etc., but no unprejudiced reader has been able to make such explanations fit the words.] The following considerations may help to a conclusion: (1) DIE and LIVED (in stressed antithesis) are not to be taken in the literal sense. Just as a thing is said hyperbolically to 'kill' (44. 9), or strike one 'dead' (86. 6), when it reduces to helplessness or nothingness, so 'live' is frequent in the sense of flourishing with full vigour and zest (cf. 79. 12): (2) FOR has a frequent sense of 'because of,' 'thanks to' (see 27. 14): (3) GOODNESS is used for a good (or happy) state of things, 'prosperity' (cf. Coverdale 'after trouble and adversity followeth all manner of goodness and felicity' N.E.D.); (4) CRIME is often simply 'wrongdoing' (see 58. 12, 120. 8). Add the precise relevance of FOOLS OF TIME (see 57. 13, 116. 9) as submissive followers of the immediate state of things, and also the hints in ll. 3–4. The result is the interpretation: '*Who are* (figuratively) *killed when a good state of things prevails, after flourishing vigorously when wrongdoing had its day.*' These persons may be 'called to witness' as having learned by experience—or as conspicuous examples of the fact—that 'policy' which 'works on short leases' is not the best policy (the 'huge' and sound). The reference is thus (as in the rest of the piece) entirely general.

CXXV

1–14. The theme is still that of S. 124, though it is here made more distinct that the change in the beloved is one of external appearance ('form and favour' l. 5).

1. WERE 'T AUGHT, etc. Not 'was it...,' but 'would it be....' He has not borne, but has refrained from bearing, the canopy. I BORE = if I bore....

ME is stressed. He contends that he would be gaining nothing to his own advantage by wasting an outward devotion on the mere external and transient charms of his friend. Others (ll. 5–8) have been known to pay such unprofitable service; but what he himself seeks is the interchange of *hearts*, which he hopes to achieve by the offering of his *inner* service.

THE CANOPY (here, of course, purely figurative) is that which was carried over a sovereign in procession. Dowden quotes from Nichol's *Progresses of King James* 'From thence was carried [namely at Oxford in 1605] over the King and Queen a fair canopy of crimson taffety by six of the Canons of the Church.'

2. EXTERN: outward circumstances or show; *Oth.* 1. 1. 63 'complement extern.'

THE OUTWARD: a mere outward. [Any suggestion of THY for THE would be an error.]

3–4. OR LAID GREAT BASES, etc. = laid great foundations for eternity, which (however) proves to be (no eternity, but) of less duration than, etc. The whole then = '*Or what advantage would it be to me, if I laid*—as I do not, but as others do, who are only 'dwellers on form and favour'—*great foundations as if for an eternity of love, which must turn out to be so far from an eternity that it cannot even last till the time when decay has done its full work* (upon the beloved's beauty)': cf. Donne's 'Love, built on beauty, soon as beauty dies.'

4. PROVES. The reading of the Qto is correct, the subject being 'which eternity.' [The change to PROVE would in any case be unnecessary. We have already had 'depends,' 'befits,' and 'doth' as plurals.]

5. DWELLERS ON. There is a play upon two senses, viz. (1) 'those who make much of,' (2) 'those who build their houses on.'

FORM AND FAVOUR: shape and beauty. For 'favour' see 113. 10.

5–8. The whole figure hangs together if we take 'form and favour' to be the ground upon which the 'dwellers' build. But they build 'on leases of short-number'd hours' (124. 10), and their houses do not 'stand hugely politic' (*ibid.* 11). The lease (the term of the beloved's beauty) soon expires, and they 'lose all' that they have spent in building and 'more,' through having paid too much ground 'rent.' [With the notion in general cf. *M. W. W.* 2. 2. 212 'Like a fair house built upon another man's ground.'] They are thus 'pitiful thrivers,' and find that they have 'spent' themselves (i.e. used up all their means) while 'gazing' (i.e. while foolishly lost in admiration of the beloved's 'extern').

The intervening of the new figure of speech in l. 7 is unpleasing to modern criticism. Its place in the sentence is, however, correct enough, since it explains why the 'rent' is 'too much.' Such lovers have chosen to pay too much for 'compound sweet.'

7. COMPOUND: see 118. 2.

SIMPLE SAVOUR: pure and natural savouriness. The 'sweet' dish is external beauty, the other is true inward virtues.

8. PITIFUL THRIVERS: wretchedly bad economists.

IN THEIR GAZING: it is not a case of having their means used up *by* gazing, but of finding them exhausted *during* their gazing. They might have expended their time on a more profitable love. For GAZING cf. 5. 2, 96. 11.

9. OBSEQUIOUS: dutiful in paying service (Lat. *obsequiosus*). Both ME and HEART are stressed.

10. FREE: ungrudging; 4. 4.

11. SECONDS: anything of second-best and cheap quality. N.E.D. explains the word as 'a quality (of bricks, flour, etc.) inferior to the best,' and adds that 'thirds' is also to be met with. The expression is still current, at least in the Midlands. It is here especially suited to 'oblation,' which was originally an offering of food (e.g. a cake) placed upon an altar. [There is meanwhile possibly an allusion to 'second' or ulterior motives of a self-seeking character.] MIX'D: adulterated; cf. 'intermix'd' 101. 8.

NO ART: as used of the oblation, = no sophistication, no artificial dressing up (68. 14); as used of the poet, = no crafty purpose.

12. BUT MUTUAL RENDER, etc.: most simply taken as 'knows no art beyond a mutual rendering (i.e. a giving gift for gift).'

ONLY: simply (and with no further considerations).

13–14. THOU SUBORN'D INFORMER. Not referring to any particular individual, but apostrophising a type ('you informer, whoever or wherever you may be'). If SOUL (stressed) is taken as that of the poet himself, the 'impeachment' becomes unintelligible. The only natural sense of SUBORN'D in the context is that of one 'corruptly drawn from allegiance' (see N.E.D.). The 'soul' is that of the friend, whose 'form and favour' have decayed, but whose soul remains 'true' (i.e. not merely constant in love, but unchanged in its quality and worth; see 62. 6). The 'suborn'd informer' is one who, having deserted his allegiance, 'impeaches' the 'worth' (as the poet commonly calls it) of the man whom he had before found so perfect.

14. STANDS LEAST, etc.: i.e. the more such a person says against it, the less harm does he do to it. He is better as an enemy than as a friend.

CXXVI

1–12. The piece is manifestly quite complete. Though it stands alone both as being written in couplet throughout and also as consisting of only twelve lines, neither of these variations would prevent it from being a 'sonnet' (see Introd. ix. § 4). Nevertheless the publisher, or the collector, of the Qto apparently imagined two further lines to be missing, and therefore printed the brackets mentioned under the text.

Some have regarded the poem, both from its form and its position, as an *envoi* to the 'fair man' series. It is possible, however, that, being found as one of Shakespeare's compositions on the 'fair man' theme, and having a peculiar character, it was placed here rather than anywhere among the sonnets of the regular type.

1. LOVELY: see 5. 2, 18. 3, 54. 13.

1–2. WHO IN THY POWER...HOUR. TIME'S GLASS is most naturally taken as the hour-glass traditionally seen in pictorial representations of Time. The sense then is that the 'boy' holds in his control—i.e. holds back or in check—the flow of sand in the glass, or, in other words, is able to prevent time from producing upon his beauty its usual disastrous effect. Nature still 'plucks him back.' There is a very close resemblance of thought between the whole of ll. 1–4 and a passage in an 'Ode to Cynthia' in Davison's *Poetical Rhapsody* (publ. 1602): 'Time's young hours attend her still, / And her eyes and cheeks do fill / With fresh youth and beauty. / All her lovers old do grow, / But their parts they do not so / In their love and duty'; i.e. she holds her beauty 'in her control' despite the progress of time.

[An alternative would be to interpret the 'glass' as a mirror (3. 9) and 'Time' as used in the very frequent sense explained in 124. 8 (*ibid.* 3). The glass would then answer to the 'glass of fashion' of *Hamlet*, the 'lovely boy' being the pattern of beauty for the time. But 'time' is 'fickle' in this respect (cf. 124. 3) and the boy must be prepared to surrender his control of the glass; his beauty cannot last for ever.]

The reading of the Qto is TIME'S FICKLE GLASS HIS SICKLE HOUR, of which nothing reasonable can be made. There is little to be said for the suggestion BRITTLE GLASS. [In any case BRICKLE would be nearer the mark, and that word should surely be read in *The Passionate Pilgrim* 5 sqq. 'Fair is my love, but not so fair as fickle;... / Brighter than glass, and yet, as glass is, brittle.'] The hour-glass of Time does not break. More plausible is TICKLE for SICKLE; cf. *Euph.* p. 458 'how tickle is their state that now triumph.' If we correct SICKLE to FICKLE (in view of the long shape of *s*) we must understand that the glass is 'fickle' in not allotting the same sort of vogue in all cases, while the hour is 'fickle' in allowing longer or shorter duration of beauty.

Nor again is it clear whether we are to understand 'his fickle hour' as = 'during such hour as he capriciously allows' or whether the words = 'hold Time's *glass's* fickle hour,' i.e. 'hold back the fickle hour which runs in Time's glass' (cf. 'Mars his sword' 55. 7). The latter may be suggested as the more likely, since the notion is strictly that of holding back, not the glass, but the sand (which runs for an hour). To sum up, the whole = *dost keep in check the capricious flow of sand in Time's variable hour-glass.*

3. BY WANING GROWN. The boy has 'waned' only in the sense of passing from the period (elsewhere called 'fresh') at which beauty is supposed to wane, but he has 'grown' in attractions and estimation; *K. L.* 1. 2. 16 'I grow, I prosper.'

THEREIN SHOW'ST: i.e. in so doing (viz. growing as you wane) you make the more evident (by contrast) the extent to which your lovers are doing the contrary. See the very apt quot. from the *Poetical Rhapsody* given above.

4. WITHERING AS...: i.e. in the proportion in which....

5. SOVEREIGN MISTRESS, etc. = Nature, whose power controls the progress of destruction. [Nevertheless (ll. 10–12) even she, like the sovereigns of 65. 2, is subject to an 'oversway.']

6. GO'ST ONWARDS: viz. in the years of life.

STILL: continually. WILL PLUCK THEE BACK: is determined (or minded) to keep you as you are (free of decay).

8. DISGRACE: i.e. put Time to shame as being powerless. For the sense ('discredit') cf. 34. 8, 66. 7, 89. 5–7.

WRETCHED: cf. 74. 11 'a wretch's knife.' KILL: render helpless, paralyse; cf. 'die' 124. 14, and see 44. 9.

9. FEAR HER: do not trust her. MINION: special favourite, darling (Fr. *mignon*); *K. J.* 2. 1. 391 'Fortune shall cull forth / Out of one side her happy minion.'

10. STILL: perpetually.

11–12. She is in the end required to account for every one of her creations, and she can obtain her quittance, or acknowledgment of the full settlement of her account, only by surrendering (or paying up) *you*. A QUIETUS was a full discharge to a steward, or to a sheriff in his relations with the Exchequer; cf. Webster *Duch. Malfi* 3. 2 'You had the trick in audit time to be sick, till I had signed your quietus,' *ibid.* 1. 1 'And 'cause you shall not come to me in debt, / Being now my steward, here upon your lips / I sign your *Quietus est*.'

YOU who are so valuable an item. The 'lovely boy' is, in fact, practically the whole account, since he is in himself Beauty's 'treasure' and Nature's 'exchequer' (67. 11)

CXXVII

1. THE OLD AGE: the good old times.

BLACK. What we should now call 'dark' (in hair and eyes); *Oth.* 2. 1. 133 'How if she be black and witty?' Pepys *Diary* 30 *Ap.* 'I found her to be a very pretty, modest, black woman.' For this vogue of the blonde see Introd. v.

FAIR: handsome. The word is here evidently weaker than 'beautiful.'

2. BORE NOT BEAUTY'S NAME: i.e. even if a dark person might be considered 'black but comely,' the term 'beauty' was not applied. The following context, however, requires an allusion to 'bearing the name' of a parent or family.

3. BUT NOW IS BLACK, etc.: i.e. 'black' must now succeed to the place once held by beauty (of the real type). The rightful claimant to the title is ousted. The reason, fantastically assigned, is to be found in ll. 9–14.

SUCCESSIVE HEIR: 2 *Hen. VI.* 3. 1. 49 'As next the king he was successive heir,' and sup. 2. 12 'by succession.'

4. AND BEAUTY SLANDER'D, etc. In themselves the words might mean either that (real) beauty is slandered with the reproach of being a bastard beauty, or that Beauty (personified) is slandered with having borne a bastard. But only the former is in keeping with the context, and it is rendered practically certain by l. 12. For the condensation in BASTARD SHAME see Introd. ix. § 11.

The notion is that, true and proper beauty (of the fair type) having been slandered as a bastard, its rights of inheritance cease, and 'black' takes its place (l. 14). The slander has been due to the suspicions cast upon genuine fair beauty by spurious imitations (for which see S. 67).

5. SINCE EACH HAND, etc. = since everyone now assumes the power which properly belongs to Nature, and imparts (a fictitious) beauty to herself by her own handiwork....

6. FAIRING THE FOUL: beautifying what is ugly (with the further notion of giving a 'fair' colouring). For the verb (not confined to Shakespeare) cf. 5. 4 'unfair,' 6. 6 'happies,' 25. 9 'famoused.' For FOUL cf. 137. 2, *A. Y. L. I.* 3. 5. 66 'He's fall'n in love with your foulness.'

7. SWEET BEAUTY: beauty of the pure and unadulterated type.

HATH NO NAME: has lost its good name. At the same time the expression carries on the notion of 'bastard'; cf. *Lucr.* 522 'nameless bastardy,' *T. G. V.* 3. 1. 320: *Speed.* 'She hath many nameless virtues. *Laun.* That's as much as to say, bastard virtues.'

7–8. NO HOLY BOWER. It is usual to place a comma after 'bower.' But the sense of 'profan'd' joins that word closely to 'holy,' and the construction is 'has no holy bower which escapes profanation.' A BOWER is a dwelling-place ('especially one idealised' N.E.D.), and the word is particularly used of the private chambers of maidens; *M. N. D.* 3. 2. 7 'Near to her close and consecrated bower.' HOLY = so pure and sacred as to deserve reverence. By having 'no holy bower' (in which it can dwell respected) is meant that no person who possesses genuine beauty can be left unscandalised; it is always profanely accused of being false.

IF NOT LIVES IN DISGRACE: i.e. if it is not actually compelled to hide itself as a discredited thing.

9. THEREFORE...: for *this* reason.... A fanciful apology for (and even a commendation of) the fact of his mistress being dark. She is mourning over the slander, and therefore puts on black (even 'raven' black), and this blackness proves so becoming that everyone declares beauty *ought* to be like her, and so it comes about that 'black' takes the place of 'fair.'

With the whole notion cf. *L. L. L.* 4. 3. 255 'O, if in black my lady's brow be deck'd, / It mourns that painting and usurping hair / Should ravish doters with a false aspect, / And therefore is she born to make black fair. / Her favour turns the fashion of the days; / For native blood is counted painting now; / And therefore red, which should escape dispraise, / Paints itself black to imitate her brow.' Tyler quotes a similar conceit from Sidney *A. S.* 7.

[The Qto has EYES for HAIRS, but the repetition is manifestly without the least point. Whether we should read HAIRS or BROWS can hardly be decided. A spelling *hayres* would be somewhat nearer to *eyes*, but on the other hand *brows* supplies an alliteration. There is no objection to the plural 'hairs' (cf. 130. 4). In view of 'raven' we cannot so well read EYES in l. 9 and HAIR in l. 10. Moreover 'and they' best suits the eyes, which would principally express the mourning.]

10. HER EYES SO SUITED: i.e. (and) her eyes (are) dressed to match. Though 'suited' may simply = clothed (*A. Y. L. I.* 1. 3. 118, *M. V.* 1. 2. 79), the sense 'made to suit' cannot be excluded; cf. 132. 12.

11. AT SUCH.... Not 'for such....' The grief is at their conduct.

NO BEAUTY LACK: i.e. nevertheless contrive to lack none of the marks of beauty.

12. SLANDERING CREATION, etc.: 'creation' is that which is created by nature, the genuine product. This is slandered by a false estimation, i.e. it is wrongfully discredited as being artificial, because so many *are* artificial. FALSE ESTEEM may itself = being esteemed (= regarded) as false; Introd. ix. § 11.

[In a story in *Harper's Magazine Ap.* 1922 appears the remark 'her hair... was an indubitable gold, but it was too good to be true.']

13. SO belongs to 'becoming.'

BECOMING OF: making comely, setting off; 132. 6. For 'of' cf. 80. 4, 115. 9–12, 127. 13.

14. TONGUE: as if in voting; cf. 69. 3.

SHOULD LOOK = *ought* to look so (and not otherwise).

CXXVIII

1. MY MUSIC: cf. 8. 1.

2. BLESSED: viz. by her touch. WOOD. The keys of the spinet (or virginal) were not plated with ivory.

4. CONCORD...CONFOUNDS. The words are playfully antithetic. Properly a harmony should not produce a 'confounding,' but here it is one of delight. With 'confounds' cf. 'amazeth' 20. 8.

5. ENVY. This position of the accent was frequent; cf. *Tam. Sh.* 2. 1. 18, Spenser *F. Q.* 1. 7. 384 'their felicities / The favourable heavens did not envy.'

The passage in Jonson's *Ev. Man out of his Hum.* 3. 3 'You see the subject of her sweet fingers there. O she tickles it so that she makes it laugh most

divinely...I have wished myself to be that instrument, I think, a thousand times,' proves nothing for a borrowing either way. The notion was probably a commonplace, and therefore would not in any case escape Jonson.

JACKS. Here the dancing keys, though strictly the jacks have a different place in the instrument (see N.E.D.): 'jack' was specially applied to a thing which bobs up with a certain sauciness (cf. 'jack in the box'). Steevens quotes from *Ram Alley* 'Where be these rascals to skip up and down / Like virginal jacks?'

6. INWARD. A kiss on the back of the hand was merely a courteous formality, one on the 'inward' belongs to love and intimacy.

8. BLUSHING: the natural redness of the eager lips is playfully put down to their blushing with shame at the temerity of the jacks.

9–10. STATE: as living things, and therefore as having a standing 'above that idle rank' (122. 3) of the keys. For the word see 64. 9.

SITUATION: their place. They would rather be on the keyboard.

13. I.e. Since mere saucy jacks are to have all this happiness, *I* should have *more*.

CXXIX

1–2. The order of the words is 'Lust in action is (= means) the expense, etc.'

1. EXPENSE: squandering; 94. 6, *L. L. L.* 5. 2. 523 'so much expense of thy royal sweet breath.'

SPIRIT: the lighter and finer element, the vital part, of one's being. Tyler quotes Bacon *Nat. Hist.* (Spedding II. 555) 'It hath been observed by the ancients that much use of Venus doth dim the sight....The cause of dimness is the expense of spirits.'

A WASTE OF SHAME: not = a wilderness of shame, but a shameful act of wasting.

2. LUST. The senses of (1) the desire itself, (2) the pleasure sought by the desire, become merged during the passage. In *V. A.* 799 sqq. there is similar moralising 'Love comforteth... / But lust's effect, etc.'

3. BLAME: cause for blame, blameworthiness; cf. *All's Well* 5. 3. 36 'My high repented blames.'

4. EXTREME: reckless, going to any lengths.

NOT TO TRUST: not to be trusted (cf. e.g. 'he is not a man to trust in such a matter').

5. DESPISED: loathed; 100. 12, 141. 3. For the thought cf. *Lucr.* 742 'He runs, and chides his vanish'd loath'd delight.'

10. HAVING: in a passive sense (cf. e.g. 'the house is building'). [Otherwise the expression might be simply lax: i.e. 'whether it (viz. the pleasure) is had, or whether it (viz. the desire) is having, etc.' But though IN QUEST TO HAVE might be taken of the desire which is seeking to get, more idiomatically a thing is 'in quest' when it is the object of pursuit.]

11. IN PROOF = while being experienced (see 110. 11).

12. A DREAM: cf. *Lucr.* 211 'What win I, if I gain the thing I seek? / A dream, a breath, a froth of fleeting joy.'

13. KNOWS...KNOWS. There is a slight shifting in the sense (Introd. ix. § 11), viz. from 'realises' (40. 12) to 'knows how to...' (Lat. *scit*, Fr. *sait*).

14. THE HEAVEN: either (1) the sensation of bliss, or (2) the place of bliss (i.e. the woman), cf. 110. 13.

HELL: tormented state; 58. 13.

CXXX

1–14. The sonnet is written in playful derision of the hyperbolical comparisons in which contemporary poets indulged (see S. 21). It is not to be taken as intended in any way to disparage his mistress; on the contrary, though she will not bear these insincere comparisons she is as 'rare' as any 'she.' The two words which to a modern reader would suggest a coarse depreciation, viz. 'wires' (l. 4) and 'reeks' (l. 8), will be found to contain no such offensiveness. The usual comparisons are enumerated. For these, and satires upon them, see the notes collected in Alden pp. 315 sq.

2. CORAL: cf. 'He that loves a rosy cheek, / Or a coral lip admires' (Carew), and 'Nay, what are lips? Coral beneath the ocean stream' (Anon. 17th cent.).

3. IF 'SNOW' BE WHITE = If we are to judge of what is white by 'snow.'

4. IF HAIRS BE 'WIRES' = If 'wires' is a proper word of praise to be used of hairs. To a modern reader, to whom 'wires' is anything but a complimentary term, the sense would at first sight appear to be 'If you can call "hairs" things which are really wires.' But this is quite away from the mark. As poets compare lips with 'coral,' so they compare hair with 'wires,' i.e. the fine-spun gold wires used chiefly for hair-nets, and the word is laudatory; cf. Spenser *Epithal.* 'Her long loose yellow locks like golden wire,' Barnes *Parthen.* 48 'Her hairs no grace of golden wires want.' So, even without the epithet, Lodge *Phillis* (quoted by Lee) 'Made blush the beauties of her curled wire,' *K. J.* 3. 4. 67 'wiry friends.' The point here is that the 'wires' are of the wrong colour (see S. 127).

5. DAMASK'D RED AND WHITE. There should be no comma at 'damask'd'; they are a damask of the two colours.

7. SOME 'PERFUMES.' He mockingly confesses (as the ordinary poet would not) that there are at least *some* such perfumes.

8. REEKS: simply = exhales. N.E.D. cites from Udall (1542) 'perfume being poured upon the head reeketh out into the air.'

11. GO = walk; 51. 14. To 'walk like a goddess' is at least as old as Virgil's *vera incessu patuit dea.*

12. TREADS ON THE GROUND: i.e. like any other human being.

13. AS RARE: as choice a being; 21. 7, 52. 5, etc.

14. SHE: frequently used for 'woman' (especially the particular 'she'); *Hen. V.* 2. 1. 83 'the only she.'

BELIED: i.e. who has had poetic falsehoods told about her beauty.

COMPARE: 21. 5.

CXXXI

1. TYRANNOUS: unfeeling; 5. 3, 16. 2.

SO AS THOU ART: i.e. even with your 'black,' and therefore conventionally unbeautiful, appearance.

2. AS THOSE WHOSE BEAUTIES, etc. = as those in whose case *beauty* (to which you have, it is said, no claim) makes them cruel through *pride* (which they have some right to feel). For the sense of the adverb see Introd. ix. § 14.

3. DEAR-DOTING: fondly doting. Here, if anywhere, the hyphen is required. Though 'dear' is used of emotions keenly felt (30. 4, 31. 6, etc.), 'dear heart' obviously stands on a different footing; though cf. *Oth.* 3. 3. 361 'dear heart-strings.' By 'doting' is meant foolishness as well as affection; cf. 141. 4.

4. FAIREST. Not simply 'most beautiful,' but the 'black' itself becomes in the highest degree 'fair' (cf. l. 12).

5. IN GOOD FAITH: upon my word! The pronunciation is 'i' good faith.' [Not 'And yet, to tell the truth...,' nor to be taken with 'some say,' as if they spoke in good faith. This lacks relevance, and the phrase had too familiar a sense to be risked in another.]

6. GROAN: viz. at your cruelty or disdain.

7. TO SAY... = to assert openly....

8. ALONE: i.e. when alone.

9. TO BE SURE, etc.: i.e. to make me sure of the fact, I not only *groan*, but a *thousand* groans bear witness.

10. BUT THINKING, etc.: even at the mere thought of it. [There is no strict grammar.]

11. ONE ON ANOTHER'S NECK: in rapid succession; cf. Spenser *F. Q.* 1. 4. 141 'The heaps of people, thronging in the hall, / Do ride each other, upon her to gaze.'

12. THY 'BLACK' IS 'FAIREST.' See 127. 1.

IN MY JUDGEMENT'S PLACE: in the rank (order of precedence) in which my judgment 'places' it; see 79. 4, 88. 2.

13. IN NOTHING...'BLACK'.... Playing upon the physical and moral senses: = I forget that you are black, and *think* of you as 'fair,' except, etc.

14. THENCE: from those *deeds*.

THIS SLANDER: viz. as to your being black and therefore unable to 'make ove groan.'

PROCEEDS: is born, originates; 76. 8.

CXXXII

1–14. The piece is closely related to S. 127 and offers an alternative fanciful apology for her being 'black.'

1. THINE EYES.... These were apparently of considerable fascination; cf. 133. 5, 137. 7, 139. 3, etc.

2. TORMENT: not to be altered to TORMENTS (1640 ed.). The word is infinitive; cf. e.g. 'I have known her torment him.'

3. HAVE PUT ON: see 127. 9–10.

5 sqq. The full point is that, whereas the 'fair' sun and star beautify the dull sky with a *gladness* which is *golden*, in her case the beautification is strangely wrought by eyes *mourning* and *black*.

5. MORNING: with a punning play on 'mourning' (l. 9); cf. 84. 5. The effect is, however, rendered less crude if we pronounce 'mourning' in the Elizabethan manner as *moorning*, the pun thus becoming marked as an intentional antithesis.

OF HEAVEN is not a mere tag. The eyes of the mistress are themselves suns, though of earth; cf. 33. 14 'Suns of the world may stain when heaven's sun staineth.'

6. BECOMES: sets off, makes comely; 127. 13. CHEEKS looks forward to 'thy face' (l. 9).

8. DOTH...GLORY: cf. 'do grace' (l. 11, 28. 10), 'do esteem' (100. 7). GLORY: splendour; 25. 8, 33. 1.

SOBER: viz. of colour; cf. *Tam. Sh.* 1. 2. 132 'disguised in sober robes,' Milton *P. L.* 4. 599 'Twilight grey / Had in her sober livery all things clad.'

WEST. The antithesis of the two 'sober' parts of the sky ('grey east' l. 6) should not be overlooked.

9. AS.... The laxity in either instance was less felt when 'as' could either follow comparatives or be used for the relative 'that'; cf. *Oth.* 5. 2. 165 'half the power as....'

11. DOTH THEE GRACE: 'grace' (= beauty, 7. 1) is a noun; see l. 8.

12. SUIT...LIKE: clothe it alike, make it in keeping; cf. 127. 10. LIKE as adverb was sufficiently frequent (see N.E.D.). EVERY is stressed.

13. BEAUTY: personified (1. 2). The statement would be very heterodox (see 127. 1, 14).

14. FOUL: ugly; 127. 6. THY is stressed.

CXXXIII

1. BESHREW THAT HEART: i.e. its cruelty (referring to 132. 2).

4. SLAVE TO SLAVERY: 'slavery' has the concrete sense of 'one who is a slave' (cf. 'antiquity' = an aged person; 'retention' = prison; 'nativity' = one born) and denotes the poet himself. His 'friend' becomes 'slave to slavery' through being thus dragged in the wake of one who is himself a thrall: cf. *T. N.* 3. 1. 101 'And he is yours, and his must needs be yours: / Your servant's servant is your servant, madam.' The situation is differently put in 134. 7–8. Also see S. 40, where we have the opposite point of view. [Otherwise the sense might be 'one case of slavery on the top of another.']

FRIEND: 30. 13, 42. 8.

5. ME FROM MYSELF, etc.: i.e. I am no longer my own master, but am helplessly yours; cf. 141. 11–12.

CRUEL: i.e. its fascination (132. 1) is used with cruelty. There is no 'pretty ruth' (*ibid.* 4) in this case.

6. NEXT SELF: second self (cf. *alter ego*).

7. OF HIM: by his being taken from me by you; OF MYSELF, as in l. 5; OF THEE, by your being thus false to me.

8. THRICE THREEFOLD. There is stress on 'thrice.' It is not merely threefold, as the bare enumeration of the last line would make it, but the accumulation triples the intensity of each loss.

9. MY is stressed.

STEEL: belongs to the virtual compound 'bosom's ward.' That ward (= dungeon) is one of inescapable 'steel' (cf. Danae's *turris aenea*), since her bosom is steely (Lat. *ferreus*: cf. 112. 8, 120. 4).

10. POOR...BAIL. If 'be bail' meant 'go bail for,' 'poor' would mean that his own heart is a poor bail to offer for one so precious. But the context (ll. 11, 13–14) requires the sense 'keep in custody.' N.E.D. gives one meaning of 'bail' as 'charge or friendly custody of a person who otherwise might be kept in prison.'

11. KEEPS: viz. in prison; cf. 'the dungeon keep' and see 22. 11.

ME and HIS are in emphatic antithesis.

GUARD = guard-house (see N.E.D. *guard* 17 †*a*); *K. L.* 5. 3. 47 'To send the old and miserable king / To some retention and appointed guard.'

12. THOU CANST NOT THEN, etc. = so long as my *friend's* heart has no harsher prison than the 'gentle closure of my breast' (48. 11), you can use no 'rigour' in your own gaoling of *myself*.

RIGOUR: harsh extreme (of the law); *W. T.* 3. 2. 112 'I tell you / 'Tis rigour and not law,' 2 *Hen. VI.* 1. 3. 190 'Let him have all the rigour of the law.'

13–14. AND YET THOU WILT: i.e. and yet, after all I *shall* feel it as such. An elaborate conceit. = In imprisoning me, you are imprisoning all that is *in* me, and he is in my heart; therefore whatever harshness you show to *me* affects him also, and I shall feel for *him* any rigour which I should not feel for myself.

CXXXIV

1–14. The woman has annexed the poet's friend.

2. THY WILL: your will and pleasure; 57. 13, 89. 7.

3. SO: if only, provided that.

THAT OTHER MINE: that remainder of what is mine. The sense becomes clearer if we think of *myself* as two words; i.e. 'I will forfeit my *self*, if I can keep my *other* property.' [The words cannot = that other *me*, i.e. my other self; 133. 6.] If the surrender of a mortgaged property is not sufficient to meet the debt, a claim may be made on any other property which the mortgagor possesses. The poet has incurred a mortgage, or given a bond, in return for the 'beauty' (l. 9) of the woman, and he will forfeit *himself* (the mortgage property), if she, who accepted the bond, will surrender any further claim upon the *friend* who guaranteed it (l. 7).

4. COMFORT. The word includes 'support'; 48. 6. If the poet forfeits himself, he must have something else to support him.

5. THOU WILT NOT: viz. restore him.

WILL NOT: refuses to.... FREE: of the obligation.

6. COVETOUS: avaricious, while KIND = generous.

7–8. HE LEARN'D BUT, etc.: i.e. he had not been taught the full meaning of the document which he was endorsing. There is doubtless an allusion to the frequent cases in which all the writing a man had learned was that of signing his own name.

WRITE...UNDER: subscribe his name on my behalf to.... The poet feigns to excuse the defection of his friend as merely the forced result of his having pledged himself in guarantee of the poet's own sufficient service to her.

BOND: mortgage (as in Scottish law).

9. THE STATUTE: the full amount secured under the bond. A 'statute' was 'a bond or recognisance by which the creditor had the power of holding the debtor's lands in case of default' (N.E.D.); cf. *Haml.* 5. 1. 113 'This fellow might be in 's time a great buyer of land, with his statutes, his recognizances, his fines.'

OF THY BEAUTY. It is her beautiful self which was lent to the poet on the bond. If we insist (as we need not) that the woman is the 'black' mistress who reappears in this series, we must accept the contradiction (psychologically not difficult to understand) with the statements that she is *not* beautiful (S. 131).

THOU WILT TAKE. Like Shylock, she 'will have her bond.'

10. USURER...USE: see 4. 7, 6. 5. ALL is stressed. She will not lend a penny (of her beauty) except on 'use' (i.e. at interest).

[The line is a parenthetical exclamation, and 'will' runs on.]

11. AND SUE...: and will sue a friend (who) became a debtor for *my* sake. For the omission of the relative cf. 4. 4. [It would be easy to suggest COME (the participle).]

12. ABUSE: misuse (4. 5, 82. 14); viz. in allowing him to become surety.

14. HE PAYS THE WHOLE: i.e. he is so sufficient that he represents the whole amount. By your taking possession of him, *I* should therefore be free (l. 5) of my obligation; but I am not (for I cannot break from you, and, moreover, *he* includes *me*).

AM I: its position gives the requisite emphasis to the pronoun.

[The point of the piece will be lost unless there is recognised in it a humorous vein of double meaning. The woman has compelled both men to render carnal service to her beauty. She insists upon having in that relation the friend as well as the poet, whose service does not satisfy her claim. He playfully pleads that his friend has merely acted for him (cf. 40. 5–6), and that he is quite willing to take the whole burden upon himself, if she will give up the friend. But neither she nor the friend is so inclined. In 'use' there is the same notion as in 20. 14, and in 'will' (l. 2) there lurks that so prominent in the next sonnet.]

CXXXV

There is little to be gained from a detailed elucidation either of this sonnet or of the next. Their meaning will be clear enough if it is recognised that WILL is played upon in three senses, viz. (1) *Will* as the Christian name of the husband and also of the two lovers (one being the poet), (2) *will* as libidinous desire,

(3) *will* as a cant term for *membrum pudendum*. Commentators who have thought fit to discuss these trivial pieces have apparently been innocent of any knowledge of the third use, though on it depends any coherent interpretation.

The following notes may suffice:

3. MORE THAN ENOUGH, etc.: i.e. *I* make your supply of 'Wills' too many.

7. GRACIOUS: full of charm; 7. 1, 10. 11, etc.

12. MORE: greater; 23. 12, 38. 9, etc.

13. LET 'NO' UNKIND, etc. = let unkind 'No' (i.e. refusal on your part) be the death of no fair suppliant: i.e. all are 'Wills' and may therefore fairly be treated as one 'Will.' Dowden was the first to suggest that the line should be read LET NO UNKIND 'NO,' etc. The text as here marked appears to have somewhat the advantage in phrasing.

KILL: see 44. 9, 124. 14.

CXXXVI

A continuation of the play on words in S. 135. Any pretence to merit which the piece might make depended on its ingenuity in double meanings.

1. IF THY SOUL CHECK THEE: cf. 142. 1–2, 151. 1–4.

2. BLIND is proleptic: = let it shut its eyes, and then swear to it....

4. FOR LOVE: in return for love; 51. 12.

4–5. FULFIL...FULFIL: playing upon the senses 'grant fulfilment (success),' and 'fill up,' 'make complete.' See Introd. ix. § 11.

7. PROVE: find by common experience. The notion is that in large payments an odd unit (pound or shilling) was frequently struck off or disregarded. Meanwhile 'things of great receipt' refers to her 'will,' which is 'large and spacious' (135. 5); cf. 'receive' = have room for (122. 12).

8. ONE IS...NONE: see 8. 14.

9. UNTOLD. The surface meaning is 'uncounted' (cf. 138. 12), but there is the secondary implication that nothing need be said of him.

10. IN THY STORE'S ACCOUNT. Both 'store' and 'account' are played upon: (1) in stock-taking each item must be included in the account, (2) you must set 'store' by me as being of some 'account.'

12. THAT NOTHING-ME = that me which you treat as nothing. We have the choice of reading thus, or (2) THAT NOTHING, ME..., or (3) THAT NO THING, ME. The second is weak after l. 11. The third gives an antithesis, but 'me' is still superfluous.

CXXXVII

1. BLIND FOOL, LOVE,.... Though Cupid was traditionally blind, or blindfolded, and though there may well be an allusion to that notion, the poet would hardly address the deity of love as 'Thou blind fool,' even allowing for a comparatively mild sense of 'fool.' There is much difference between a contemptuous expression and a playful remark like 'That blind rascally boy that abuses everyone's eyes because his own are out' (*A. Y. L. I.* 4. 1. 218). We should not

therefore print with a capital. The poet's own love is blind and a 'fool' (57. 13, 116. 9, 124. 3).

2. AND = and yet...; 120. 7, cf. 106. 11.

3. LIES: dwells. The meaning is 'recognise the persons who possess it.' Not = wherein it consists (which would be a mere repetition). [An alternative interpretation of 'lies' = is false (with antithesis to a stressed '*is*') may be possible, but is very unlikely.]

4. = *imagine* a thing which is of the *worst* to be what the *best* actually *is*. The woman has been already described as without beauty (S. 131); she is also promiscuous.

5–8. For eye and heart cf. S. 46 and 47.

5. CORRUPT: made corrupt judges. The 'looks' are those of the eyes themselves; cf. 7. 4, 23. 9, 93. 12.

6. ANCHOR'D: held as by an anchor; cf. *A. C.* 1. 5. 33 'And great Pompey / Would stand and make his eyes grow in my brow; / There would he anchor his aspect.'

WHERE ALL MEN RIDE: in a roadstead open to any man's ship (cf. 'common place' l. 10). The verb contains an obvious equivoque.

7–8. WHY OF EYES' FALSEHOOD, etc. = Why, because the *eyes* are deceived and anchor themselves there, should their deception make my *heart* also form a wrong judgment and be held fixed?

HOOKS: flukes of an anchor.

9–10. The figure is varied. THINK and KNOWS are in stressed antithesis.

9. A SEVERAL PLOT: a plot of ground privately owned. 'Several' land (properly = 'separate') is the opposite of 'common' land; cf. Stubbes *Anat. Abuses* 2. 27 'The commons are enclosed, made several,' Blackstone *Comm.* 2. 39 'He that has a several fishery should also be owner of the soil,' *L. L. L.* 2. 1. 233 'My lips are no common, though several they be.'

10. THE WIDE WORLD'S: open to anybody and everybody (107. 2).

COMMON PLACE: a piece of unenclosed land (ordinarily known in rural England as a 'common') for general use in grazing, sports, etc. In *Oth.* 4. 2. 73 'public commoner' = harlot.

11. SEEING THIS, etc.: not = seeing this fact (or state of things), but (as is shown by the repetition of the word) = seeing such-and-such a thing, *say* that such-and-such is *not* the case. The ictus on THIS is itself enough to indicate its sense.

12. TO PUT...: thereby putting...; 1. 14.

FAIR...FOUL...: 127. 6.

13. RIGHT TRUE. For RIGHT cf. 66. 7, 94. 5. TRUE: viz. in beauty and worth (62. 6, 68. 10). He has neglected or forsaken other objects of affection which *are* wholly true.

14. THIS FALSE PLAGUE. The 'plague' is not the woman; the words = this malady of seeing falsely (Introd. ix. § 14). TRANSFERR'D = converted.

CXXXVIII

[This insignificant piece, leading up to the paltry equivoque 'lie with' in l. 13, appears in two forms. As published in *The Passionate Pilgrim* (1599) it runs thus (the variant words being here italicised for convenience)—

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unskilful in the world's false *forgeries*.
Thus vainly thinking that she thinks me young,
Although *I know* my *years be* past the best,
I smiling credit her false-speaking tongue,
Outfacing faults in love with love's ill rest.
But wherefore says *my love that* she is *young*?
And wherefore say not I that I am old?
O, love's best habit is *a soothing tongue*,
And age in love loves not to have years told.
Therefore *I'll* lie with *love*, and *love* with me,
Since that our faults *in love thus smother'd be*.

It is manifest that these variations cannot be the result of any mere misreading, since no manuscript could be so grossly illegible. Nor are they likely to be due to defective memory, since each version is apt for its own purposes. So far as expression goes, the version of 1609 is superior. There is something comparatively feeble about 'a soothing tongue' (l. 11) and l. 8 is awkwardly phrased. In l. 6 there is much more point of paradox in 'she knows' (1609) than 'I know' (1599). The play in 'simply' and 'simple' (1609) is more Shakespearean, although 'smiling' (1599) is not so weak as it might appear, inasmuch as it assists the sense of 'outfacing.'

As to the interpretation of the 1599 version, there may be made the notes:

l. 8 *with love's ill rest* (which commentators glide over as simply 'obscure') = 'with the remainder of the love, which is (really) of inferior value,' i.e. he outfaces the lapses by setting off against them the less creditable advantages which still remain.

l. 13 = love and I will delude each other.

The natural explanation of the differences would appear to be that in the 1599 version the case is that of *both* parties lying as to their age, while in the 1609 version the man lies as to his age and the woman as to her faithfulness.]

1. TRUTH: fidelity. [Not = veracity.]

3. MIGHT = may; 1. 2, 139. 12. His credulity would be some evidence of his 'youth.'

4. SUBTLETIES. While the 'forgeries' of 1599 simply = lies (as to age), 'subtleties' is the more appropriate word for the crafty tricks of unfaithfulness.

5. VAINLY: foolishly. I is a 'vain' fancy.

6. PAST THE BEST. At the date of the first publication (1599) Shakespeare was 35. See Introd. i. § 6.

7. SIMPLY I CREDIT, etc. Both 'I' and 'her' are stressed. Thinking that *she* believes *me*, *I* believe *her*.

7–8. SIMPLY: like a simpleton. SIMPLE: frank, honest. For the same play on senses cf. 66. 11.

8. SUPPRESS'D is used in its proper sense. The truth is 'smother'd' (1599) or hidden out of sight. The writer may have had in mind the stock *suppressio veri*.

9. UNJUST: untrue, here 'unfaithful'; cf. *T. G. V.* 4. 2. 1 'Already have I been false to Valentine, / And now I must be unjust to Thurio,' *V. A.* 1156 'And most deceiving when it seems most just.'

11–12. O: in answer; 13. 13.

LOVE'S BEST HABIT, etc.: i.e. love looks best (wears its best dress, or makes itself most attractive) where there is all the semblance (or pretence) of truth. For TRUST = trustworthiness see 23. 5, 48. 4.

The two lines must (in view of ll. 9–10) answer respectively to the conduct of the woman and that of the man. [Otherwise we might have interpreted as 'love presents its best appearance when there is the semblance of trusting (on both sides).']

12. AND AGE IN LOVE, etc. Not 'age, when in love,...,' but 'age does not like, in connection with love, to have years counted.'

13. THEREFORE...: *that* is why....

LIE WITH: cf. 'be honest with.' The equivoque is obvious.

14. AND IN OUR FAULTS, etc. = in regard to our respective defects we are flattered by reciprocal pretence of belief. There is some stress on FLATTER'D. We know, and are uncomfortable about, our drawbacks; the lies are a form of soothing flattery (appropriate to lovers).

CXXXIX

1. CALL NOT ME, etc. It is part of the 'invention' of the sonnet-writer that he shall always justify his mistress. He duly invents the excuse in ll. 9–12.

3. WITH THINE EYE: viz. by glancing it aside (l. 6).

4. USE POWER WITH POWER, etc.: i.e. you can kill me when you will; therefore use that power *with* power (= in a strong and open way) and do not slay me by indirect and artful means. The antithesis of 'power' and 'art' is repeated in that of 'might' and 'cunning' (l. 7).

6. GLANCE: make it swerve; 76. 3.

9. EXCUSE THEE: plead an excuse for you. The words which follow should be marked as a quotation of the excuse; cf. 51. 12–14. He pretends to find that, after all, the behaviour of her eyes is due to pity for him.

10. PRETTY LOOKS: not, of course, her pretty features ('good looks'), but her playfully wanton ways of looking at one; 7. 4, 23. 9, 93. 12. For 'pretty' see 41. 1.

MINE ENEMIES: as making such havoc of me.

12. MIGHT = may; 1. 2, 138. 3.

13. DO NOT SO: viz. turn your eyes from my face.

NEAR SLAIN: by those 'pretty looks.'

14. KILL ME OUTRIGHT. Humorously meaning that he would wish to monopolise the full strength of her 'looks.'

RID: make a riddance of. To 'rid' is properly to extirpate. For the simple use of the verb cf. Turberville *Farlaune* 365 'When this foresaid remedy is not of force sufficient to rid the mange.'

CXL

3–4. EXPRESS / THE MANNER.... Though the piece certainly contains something like a threat, the sense is not 'tell the whole story of your pitiless treatment of me.' EXPRESS = embody in full likeness (23. 12, 106. 7, 108. 4) and 'the manner' is the way in which the pain is *felt*, viz. as a maddening thing. His *words* will be mad enough to give that *feeling* its corresponding 'expression.'

PITY-WANTING PAIN: pain caused by lack of pity; Introd. ix. § 14.

5. WIT: wisdom, intelligence (cf. l. 1).

6. THOUGH NOT TO LOVE, etc. = even if not (really) to love me, yet to *tell* me that you do.

7. TESTY: cf. *Lucr.* 1094 'True grief is fond and testy as a child.'

9. GROW MAD: i.e. in a delirious fever; cf. *Temp.* 1. 2. 208 'Not a soul / But felt a fever of the mad, and play'd / Some tricks of desperation.' He might then rave.

11. ILL-WRESTING: prone to put the worst interpretation on things.

12. MAD EARS: ears of persons not sufficiently sane to recognise that I am only raving.

13. NOT BE SO: viz. believed.

14. BEAR...STRAIGHT: referring to 139. 6; cf. 93. 4.

THOUGH...GO. Not the same as 'goes,' but 'even if it should go....'

CXLI

1. I DO NOT LOVE THEE, etc. For her defects to the eye see S. 131. In S. 137 the eyes themselves are deceived.

3. DESPISE: hate, dislike; 100. 12.

5. EARS: he proceeds to the rest of the five senses.

6. NOR TENDER FEELING, etc.: i.e. my sense of feeling is not so readily ticklish as to respond to any common touch; it must be stimulated by something of sufficiently fine quality. TENDER = sensitive. BASE contains no moral notion. [In a painting 'base touches' would be 'touches' (17. 8, 82. 10) dull and poor in colour (see 33. 5, 34. 3), and, with a certain analogy, the poet might say that he requires warmer tints.] PRONE itself sometimes = 'base' (N.E.D. cites Milton 'nothing but a prone and savage nature').

8. SENSUAL: simply = of the senses; Hooker *Eccl. Pol.* 1. 11. 4 'Man doth seek a triple perfection, first, a sensual...then intellectual...lastly a spiritual and divine.'

WITH THEE ALONE = with you above all other women (cf. 'only' 1. 10). [Not 'with you by yourself,' as if a feast *à deux*.] For the notion cf. *V. A.* 445 'But O, what banquet wert thou to the taste, / Being nurse and feeder of the other four (viz. senses)!'

9. FIVE WITS. Originally 'the five wits' was but another term for 'the five senses'; cf. Chaucer *Persone's Tale* 'Certes delites been after the appetites of the five wittes, as sight, hearing, smelling, savouring, and touching.' But with the existence of the two expressions came an attempt (not very successful) to enumerate a separate set of five 'wits,' viz. common wit, imagination, fancy, estimation (i.e. judgment), and memory. Here the poet means simply that neither his intellect nor his senses can dissuade him.

10. ONE: as against both sets of five combined.

SERVING: cf. 'servant' (= lover) 57. 8.

11. WHO = which. The antecedent is 'heart.'

11–12. LEAVES UNSWAY'D, etc.: not = so that I become the slave, etc., but = abandons the (mere) semblance of a man and so leaves it without its natural controller, in order (itself) to become your proud heart's slave. It is his *heart* that becomes the vassal of hers, while he becomes the mere 'likeness of a man.'

UNSWAY'D: the heart (cf. Lat. *cor*) was anciently regarded as the seat of reason as well as of feeling (see 23. 4), and that notion was long echoed in poetical expression.

13. PLAGUE: afflicted case; 137. 14.

14. AWARDS ME PAIN: assigns my punishment (or penance); cf. 'pains and penalties.' The 'sin' in the case is the error into which his doting leads him. Normally the awarder of the 'pain' is one who has nothing to do with the offence; here it is the same woman who makes him sin. The conclusion is very flat, if it merely means that it is so much easier to bear the penance when it is imposed by *her*. We may perhaps guess that the 'pain' which *she* awards is of a kind not without its gratifications.

CXLII

1. THY DEAR VIRTUE: the virtue on which you set so high a value. The sense is 'If I *sin*, my sin is *love*; your (alleged) *virtue* is *hate*.' She is not virtuous for any motive so good as that which prompts his sin.

2. HATE OF MY 'SIN,' etc. The line is difficult. By marking both 'sin' and 'sinful' as sarcastic quotations, we obtain the sense 'Hate of what you call my sin, a hate grounded on (= which offers as its grounds) the sinfulness of my loving.' There is antithesis of a *hate* based on a *loving*.

['Grounded on sinful loving' might conceivably mean that her hate of his sin has no better motives than the fact that she is herself sinfully in love with another. She would thus hate a sin because she was sinful. But this would be an untimely anticipation of the plea which begins with 'O, but....']

6. PROFAN'D THEIR SCARLET ORNAMENTS. Cf. the play of *Edw. III.* 2. 1 'His cheeks put on their scarlet ornaments.' Primarily 'scarlet ornaments' are the robings used on great occasions (e.g. by ecclesiastics or University Doctors). The lady's lips are of a beautiful red, but, whereas the putting on of such colour ought to mean the proper recognition of a high ceremony of love, she desecrates

or 'profanes' it. [To make the words (because of the next line) allude to the red wax on documents is scarcely apt for either 'ornaments' or 'profan'd.'] For her promiscuity cf. 137. 6, 10.

7. SEAL'D FALSE BONDS, etc. From the fact that kissing often accompanied a bargain (*T. G. V.* 2. 2. 7 'And seal the bargain with a holy kiss') the literary connection of seals and kisses was frequent; *M. M.* 4. 1. 5 'But my kisses bring again, / Seals of love, but seal'd in vain,' *V. A.* 511 'Pure lips, sweet seals in my soft lips imprinted, / What bargains may I make, still to be sealing?'

7–8. AS OFT AS MINE / ROBB'D, etc. To make the subject of 'robb'd' anything else than 'mine' (viz. my lips) is to create a wholly intolerable asyndeton of l. 8. The RENTS are the regular items of payment, due from property or as interest on bonds, which make up a 'revenue'; cf. *Hen. V.* 4. 1. 260 'What are thy rents? What are thy comings-in?' The plural REVENUES refers to the several cases of his misbehaviour.

10. THINE EYES WOO: cf. 139. 11–12.

IMPORTUNE. The position of the accent is regular for Shakespeare.

11. ROOT...: plant the roots of...; PITY is stressed.

12. THY PITY MAY, etc.: a condensation for 'the fact of your feeling pity may make you deserve to be pitied.' [Not = thy own pitiable state.]

13. WHAT THOU DOST HIDE: viz. pity. [Not love.] HIDE = refuse to show.

14. The line is a wish. As a statement (= 'thou mayst perhaps...') not only would the sense be weak, but the order would rather be 'thou mayst....'

SELF-EXAMPLE. The hyphen is open to question, since 'self' = of your own; 1. 6, 68. 10.

CXLIII

4. PURSUIT. This accentuation is frequent. So, most naturally, *M. V.* 4. 1. 298 'We trifle time; I pray thee, pursue sentence.'

9. THAT WHICH FLIES, etc. For the implication cf. 142. 9–12. She is evidently pursuing a certain 'Will' (l. 13; cf. S. 135, 136).

13. SO: in that case....

'WILL': playing upon the personal name and the sense 'desire' (S. 135). It is in such personal allusions, otherwise meaningless, that we must find the answer to the question whether the woman (if she is the same) was a reality.

14. MY is stressed.

CXLIV

1. TWO LOVES I HAVE, etc. The reference may be to the situation in S. 40.

COMFORT. For the full sense see 48. 6.

2. SUGGEST: prompt, (and as applied to the bad angel) tempt; cf. *T. G. V.* 3. 1. 34 'Knowing that tender youth is soon suggested,' *All's Well* 4. 5. 47, etc.

3–4. THE BETTER ANGEL, etc. The two complexions fit the respective angels.

RIGHT: 66. 7, 137. 13.

COLOUR'D ILL. The 'black' woman of S. 127, 132. See Introd. v. The answer to the question 'What is beauty?' was given by Ludovicus Vives as *cuticula bene colorata.*

5. TO WIN ME SOON TO HELL. Not (unless allusively) in the moral sense but = reduce to a state of torment (58. 13, 120. 6). [Massey is probably right in finding an allusion to a game called Barley-Break, in which there are breaches of certain laws, captures, and consignments to a 'hell.' See his note.]

MY FEMALE EVIL: condensed for 'my female angel, who is the *evil* influence.'

7. SAINT: sometimes used for 'angel' (see N.E.D. *saint* 3. 6). The word is chosen simply for variety, as is also 'devil' (cf. *L. L. L.* 1. 2. 168 'love is a familiar; love is a devil; there is no evil angel but love').

8. PRIDE is a prime sin of the devil, but the word may carry with it the frequent sense of handsome show (25. 7, 52. 12), 'foul (= ugly) pride' being a paradox. The woman has beauty of a sort (cf. 134. 9).

9. WHETHER THAT...: cf. 'when that,' 'if that.'

10. DIRECTLY: positively. With the second part of the line 'may' = can.

11. FROM ME: away from me; cf. Sidney *A. S.* 91 'While now, by honour's cruel might, / I am from you,' and e.g. 'He is from home.'

BOTH TO EACH: a blend of 'each to each' and 'both to each other.'

12–14. The allusion is (with an equivoque) to the fire of passion and the burning of concupiscence: cf. 2 *Hen. IV.* 2. 4. 365 sq.

[1–14. The piece is found in *The Passionate Pilgrim* of 1599 with certain variants, viz.

2. *That* for *Which.* 4. *My worser* for *The worser.*

6. *sight* for *side.* 8. *fair* for *foul.*

11. *For being both to me* for *But being both from me.*

13. *The truth I shall not know* for *Yet this shall I ne'er know.*

It is evident that we have not here to do (as in S. 138) with a re-adaptation, but only with a loose transmission. In l. 8 *fair* is exactly the word which the poet would not have used of the dark woman 'colour'd ill' or in antithesis to 'purity.']

CXLV

The peculiar octosyllabic metre distinguishes this from all other compositions in the book, while the puerility of the matter and the feebleness of expression make it entirely out of keeping with its company even in this weaker series. It may be conjectured that it has strayed into the collection by accident or mistake. [Meanwhile we must not attach much weight to the inadequate rhymes of ll. 5 and 7, 9 and 11. See Introd. ix. § 9.]

6–7. EVER SWEET / WAS US'D, etc. = was always sweet and accustomed to pass sentence (judgment) of a kindly nature (and not, as in this instance, harsh). For DOOM cf. Spenser *F. Q.* 4. 5. 16 'Then was that golden belt by doom of all / Granted to her.'

9. WITH AN END: by adding words at the end (viz. 'not *you*').

13. 'I HATE'...THREW: i.e. she cast it a (long) distance from hatred = made the words mean anything but hatred. [The sense 'she threw the words away, out of hatred (for such a sentiment)' would be more naturally and clearly expressed by 'for hate.']

CXLVI

1–14. This sonnet has a character entirely distinct. Had it been anonymous, and met with elsewhere, it would have been regarded as a purely religious composition. Nor is there any reason to regard it otherwise here. We must not assume that Shakespeare never had his serious meditations, nor that he was unlikely to act like other Elizabethan poets and embody them in sonnet form. Constable's *Spiritual Sonnets* had appeared in 1591 and Barnes's *Divine Centurie of Spiritual Sonnets* in 1595. The vogue of religious matter in more or less strongly 'conceited' poems, so much in evidence in the first part of the 17th century, was forming for at least a decade before the close of the 16th, and the present sonnet has all the air of Donne or Crashaw.

1. THE CENTRE OF MY SINFUL EARTH. The 'earth' is the body, which is 'of the earth, earthy.' If in one figure it is 'this muddy vesture of decay' which *clothes* the soul, in another it is its abode (as in Crashaw's 'The purest soul that e er was sent / Into a clayey tenement'). This, and not any notion of a besieged city, is the conception here (cf. 'mansion' l. 6), although the figurative expressions, as often, are accumulated without strict congruity. The 'earth' which encloses the soul as its 'centre' is 'sinful' because its flesh sins as a 'rebel' against the spirit. For 'earth' and 'soul' cf. *L. L. L.* 1. 1. 215 'My soul's earth's god,' and for the soul as 'centre' *R. J.* 2. 1. 1 'Can I go forward, when my heart is here? / Turn back, dull earth, and find thy centre out.'

2. [MY SINFUL EARTH] THESE REBEL, etc. The reading of the Qto is both unmetrical and unintelligible. It is commonly assumed that the error lies in the accidental repetition of 'my sinful earth,' due to an aberration of the printer or the transcriber, and emendation has proceeded upon that assumption. The gap has been variously filled in (see textual note). [If this view is accepted, we might perhaps better supply an imperative, e.g. *Defeat* or *Cast forth.*]

Meanwhile there has been no agreement as to the meaning of ARRAY, which some take in its ordinary sense, some (after Ingleby) as 'abuse,' 'afflict' (see N.E.D. *array* 10. 5), and some as 'defile' (gathered from 'rayed' in *Tam. Sh.* 3. 2. 54, 4. 1. 3). Yet 'array' as 'dress out' is well suited to the context (l. 4). While the 'rebel powers' are doing injury to the soul they are dressing out its outward walls. If we are to supply something at the usual place in the line, it may be well to consider the claims of RAY'D BY (= defiled by), with an antithetic play in *ray'd...array*, viz. '*defiled* by the very rebel powers which *adorn* you.' Or an alternative WRAY'D BY, i.e. 'bewrayed' might be strongly supported by 151. 5 'I do betray / My nobler part to my gross body's treason.'

Meanwhile it must be admitted that the repetition of 'my sinful earth' may be deliberate, as emphasising 'the pity of it,' and the error may be in the latter part of the line. If so, a possible reading is MY SINFUL EARTH THESE REBEL POWERS ARRAY (i.e. '*which* these rebel powers array,' the words THAT THEE being an interpolation.

In the total uncertainty of correction it appears best to print the text as it stands.

THESE REBEL POWERS. No rebel powers have been specified, and THESE is used in the expostulatory sense noted on 'this flattery' 114. 2. POWERS = forces (*J. C.* 4. 1. 42 'Brutus and Cassius are levying powers'). Here they are the fleshly desires, which are in moral revolt against the soul, to which they ought to be subject: cf. *K. L.* 4. 3. 13 'It seem'd she was a queen / Over her passion, who, most rebel-like, / Sought to be king o'er her,' *Haml.* 3. 4. 82 'Rebellious hell, / If thou canst mutine in a matron's bones,' *Lucr.* 722 'She [viz. the soul] says her subjects [viz. the lusts] with foul insurrection / Have batter'd down her consecrated walls,' *Oth.* 1. 1. 168 'treason of the blood.'

4. OUTWARD WALLS: viz. of the 'mansion' (l. 6), i.e. the body; cf. *K. L.* 3. 1. 44 'For confirmation that I am much more / Than my outwall, open this purse.' It would be absurd to think of the rebel powers as besieging a city. The soul would not be painting city walls, and the 'powers,' so far from battering at the walls, are bent on 'arraying' them. On the other hand the exterior of houses was often beautified with coloured decoration; cf. Spenser *F. Q.* 1. 4. 31 'and golden foil all over them display'd' (viz. the walls), *ibid.* 39 'And all the hinder parts, that few could spy, / Were ruinous and old, but painted cunningly.'

5. COST: money expended; 64. 2, 91. 10. For the 'pitiful thriving' of building on short lease cf. 125. 6.

6. FADING MANSION: dwelling-place doomed to decay. For MANSION cf. 95. 9.

7. WORMS, etc.: cf. 6. 14, *Haml.* 4. 3. 24 'We fat ourselves for maggots.'

THIS EXCESS: this extravagant expenditure upon the body.

8. CHARGE = cost (l. 5); *Rich. III.* 1. 2. 256 'I'll be at charges for a looking-glass,' Hakluyt *Voy.* III. 157 'the globe which Mr Sanderson to his very great charge hath published.'

9. THY SERVANT'S LOSS: what your servant loses (by your refusal to pamper the menial). The notion that mortification of the body improves the condition of the soul was a commonplace.

10. AGGRAVATE: increase. N.E.D. quotes Austin (1635) 'All these aggravate the greatness of his humility, and that aggravates the greatness of his love.'

11. TERMS: long periods, in antithesis to short 'hours.'

DIVINE: can here hardly mean anything else than terms in heaven, though in itself the epithet might = supremely happy.

DROSS: the worthless satisfaction of sensual pleasures.

13–14. An elaborate conceit worthy of any 17th century metaphysical poet. = By using up the body and living on its 'loss,' and so feeding upon what Death would feed upon (viz. the body), you will be 'feeding on Death.' Death will therefore die, and, when *he* is dead, there will be no more dying—you will enjoy immortality.

CXLVII

1. STILL: continually.

5. REASON, THE PHYSICIAN: cf. *M. W. W.* 2. 1. 5 'though love use reason for his physician.'

7. DESPERATE: hopeless. APPROVE: find by experience; 70. 5.

8. DESIRE...EXCEPT: 'physic' might be either subject or object, i.e. (1) 'desire which the art of medicine forbade,' or (2) 'desire which rejected medical treatment.' The latter is the more natural for 'except' (more commonly 'except against...'); cf. *Rich. II.* 1. 1. 72.

9. PAST CURE...PAST CARE. A proverbial phrase; *L. L. L.* 5. 2. 28 'past cure is still past care.' Malone quotes *Holland's Leaguer* (1632) 'She has got the adage in her mouth: "Things past cure, past care."' Similarly *Rich. II.* 2. 3 (fin.) 'Things past redress are now with me past care.'

REASON IS PAST CARE: i.e. the physician has given up taking care of me.

10. FRANTIC-MAD: his 'fever' (l. 1) has become delirium (140. 9–10).

EVERMORE. For the adjectival use cf. 14. 8 'by oft predict.' UNREST: the tossing of the fever.

11. MY THOUGHTS AND MY DISCOURSE: my fancies and my reasoning. Though 'discourse' includes talk, it does not primarily denote it (cf. Hamlet's 'a beast / That wants discourse of reason').

12. AT RANDOM, etc. For the pleonasm of emphasis see Introd. ix. § 15.

VAINLY EXPRESS'D: voiced in all their foolishness (Introd. ix. § 14). The 'vain' language 'expresses' (i.e. gives due embodiment to, 23. 12, 106. 7) what is in its very nature 'vain.'

13–14. FAIR in beauty and BRIGHT (like day) in pure openness of character. But, on the contrary, she is 'black' (physically, but with a play upon the other sense) and 'dark' (morally) as night. Her blackness suits her as a devil; her concealment of her true character resembles night. For 'fair' and 'black,' see S. 127, 131, and, for the play on the physical and moral meanings, 131. 12–14.

CXLVIII

2. CORRESPONDENCE: agreement.

4. CENSURES: forms opinions upon, judges; *Haml.* 1. 3. 69 'Take each man's censure, but reserve thy judgment,' *J. C.* 3. 2. 16, etc.

7. LOVE: the fact of my loving.

8. LOVE'S EYE...'No.' There is a pun upon 'eye' and 'ay(e)'; i.e. Love's 'Yes' is not so true as the rest of the world's 'No.' The allusion is to voting 'Ay' and 'No.' For other puns cf. 84. 5, 132. 5–8.

Some editors keep the punctuation of the Qto, ...NOT SO TRUE AS ALL MEN'S: NO, i.e. the eye of love (alone) is not so true as the eye of all (other) men. But this both loses a point and is rhythmically abnormal for the sonnets. For the value of the punctuation of the Qto see Introd. xii. (1).

9. HOW CAN IT—O, etc. Having begun to say 'How *can* it be true?' he breaks off, and pathetically reiterates, 'O, (I say), how *can*...?'

10–11. WATCHING: wakefulness, sleeplessness; 61. 13. MY VIEW: what I see.

13–14. LOVE. The word has shifted its meaning from that of ll. 7, 8. Here (as is shown by 'thy faults') it denotes the loved one. The woman deliberately keeps him 'blind' by making him 'watch' and weep till his eyes are ruined.

FOUL FAULTS: ugly defects (138. 14).

CXLIX

2. WITH THEE PARTAKE: take your part; cf. 1 *Hen. VI.* 2. 4. 100 'your partaker Pole.' For the same notion of siding with his opponent cf. 49. 11–12, 89. 13.

3. ON THEE: not 'about you,' but 'in your interests'; cf. e.g. 'In taking this step, I was thinking of you.'

3–4. FORGOT...OF MYSELF. He has *ceased* to 'think' for his *own* interests.

ALL-TYRANT = thou utter tyrant. Her 'tyranny' is not mere control, but cruel control; 5. 3, 16. 2, 115. 9.

6. FAWN UPON: make much of. The sense of servility is not primary. Cf. Ford *P. Warbeck* 5. 1 'Can I be England's queen...a glory...I never fawn'd on.'

7. SPEND: use to the full; 4. 1, 76. 12, etc.

8. PRESENT: immediate. So 'presently' = at once.

10. = so proud as to despise.

11. ALL MY BEST: viz. my heart and brain. There is full antithesis: 'what is *best* in *me* worships what is *defective* in *you*' (practically = your very defects); cf. 150. 13.

12. BY THE MOTION, etc. He is a slave to her eyes and obeys their beck and call (see N.E.D. *motion* † 7); cf. *J. C.* 1. 2. 123 'The same eye whose bend doth awe the world,' Spenser *F. Q.* 1. 3. 80 'From her fair eyes he took commandement.'

13–14. The point of the concluding couplet is either very obscure or very impotent, but no commentator (to judge from a universal silence) appears to have been perplexed. Why should he desire her to 'hate on,' even if the case be that of l. 14? If it is meant that, since he now realises her mind, he, being anxious to take her part and please her in all things, would have her gratify her inclinations even at his own expense, it would be difficult to imagine a conclusion more feeble.

CL

1. POWER: supernatural being (cf. 'O wad some power the giftie gie us, etc.'). POWERFUL: overwhelming.

2. WITH INSUFFICIENCY, etc.: to dominate my heart by means of shortcomings; by your very 'unworthiness' (l. 13) to dominate it. The 'insufficiency' is that of her personal attractions (S. 141, 148) and character: cf. *M. N. D.* 2. 2. 131 'But you must flout my insufficiency.' In a different connection N.E.D. quotes Rogers (1642) 'who believe not promises according to the intention of them; they make them weaker and insufficienter than they are.'

3. TRUE SIGHT. The poet here chooses to attribute the error to the heart, instead of to the eye as in S. 148.

4. SWEAR THAT BRIGHTNESS, etc.: i.e. swear that it is not *brightness* which makes the day beautiful, but the contrary of brightness. Though the woman

is the opposite of 'bright' (see 147. 13–14), he imagines that the gracing of the world is to be found in *her*.

GRACE: beautify; 28. 10, 67. 2.

5. HAST: viz. as knowledge or accomplishment; cf. 'I have astronomy' 14. 2.

BECOMING: setting off, making comely; 127. 13, 132. 6. For the notion cf. *A. C.* 2. 2. 243 'for vilest things / Become themselves in her.'

7. STRENGTH. The word is independent, and not to be connected with 'of skill.' 'Refuse' is that from which all the proper virtue or 'strength' of a substance is assumed to have been drained. Yet her 'very refuse' contains 'such strength, etc.'

WARRANTISE OF SKILL: authority of mastery, convincing mastery (in the art of making what is 'ill' look good). For SKILL cf. 66. 10, 91. 1.

8. IN MY MIND: so far as *my* judgment is concerned.

12. WITH OTHERS, etc. = *you* should not join with others in abhorring.... His 'state' is that of his miserable delusion.

13. THY UNWORTHINESS: not simply 'you, despite your unworthiness,' but, more emphatically, 'your very unworthiness'; cf. 149. 11 'thy defect.'

14. MORE WORTHY, etc.: i.e. I am all the *more* a fit lover for you, since *I* am doing an unworthy thing in loving you. There is a certain play upon the senses of 'worthy'; Introd. ix. § 11.

CLI

1–14. This composition is one which, from the nature of its contents, might well be let die. We must not on that account deny its authorship, but it may be noted that the breaks and runnings-on of the lines (8, 10, and especially the latter) produce an effect of jerkiness strange to an ear accustomed to the usual movement in the sonnets. See Introd. ix. §§ 7–8.

1–2. LOVE IS TOO YOUNG, etc. Love is here Cupid, the 'babe' of 115. 13. There is a play upon senses of 'conscience,' viz. (1) moral sense and understanding, (2) guilty 'knowing.'

3. CHEATER: addressed to the woman who 'betrays' both him (l. 5) and also (if the same woman as in S. 136, 141, 152) her husband. For the oxymoron cf. 'tender churl' (1. 12).

AMISS. For the noun cf. 35. 7.

4. GUILTY...PROVE: i.e. turn out to be yourself responsible for them.

10. TRIUMPHANT PRIZE: prize to be won and enjoyed with 'triumph' (Introd. ix. § 14).

PROUD: playing upon the physical sense of the word. Flesh is 'proud' when it swells.

CLII

1. FORSWORN: presumably towards his own wife.

2. TO ME LOVE SWEARING: i.e. in swearing love to the poet *she* was *twice* perjured, first towards her husband, and second, towards the poet himself.

3. IN ACT THY BED-VOW BROKE. The construction is 'thy bed-vow having been broken...': see 153. 9.

NEW FAITH: viz. the pledge which she gave to the poet, and which was 'new' as replacing an older one given to her husband.

TORN: like a document of contract.

4. IN VOWING, etc.: i.e. by your vowing a new hate (against *me*, as you had previously done against your husband).

7. FOR ALL MY VOWS, etc.: i.e. (yes, perjured,) for all my vows concerning you are oaths, and they are proved to be false. The argument is practically 'I swore oaths by you, that you were kind, faithful, and true (ll. 9–10); but, as those qualities had no existence, to ascribe them to you was to make a false use of you as a thing to swear by, and my oaths are therefore worthless.'

8. ALL MY HONEST FAITH, etc. It would be entirely inapposite to interpret as 'and I have lost all the honest faith I had in you.' He has become forsworn, and the words = all claim to faith and honesty (or, to faith in my honesty). See Introd. ix. § 14.

IN THEE = thanks to you, i.e. in you lies the cause of the loss.

9. DEEP: solemn; Turberville *Trag.* 1. 117 'To swear by deep / And very solemn oaths,' Milton *Divorce* 1. 6 'This is a deep and solemn verity.' In the repeated 'deep' there is the usual play on senses (Introd. ix. § 11), the second being simply the opposite of 'shallow.'

10. TRUTH. Since 'constancy' follows, the word here means veracity.

11. ENLIGHTEN: attribute brightness to, glorify; cf. 147. 13, Golding *De Mornay* 1. 1 'Which should take upon them to enlighten the sun with a candle.'

GAVE EYES TO BLINDNESS: surrendered sight to blindness, i.e. allowed it to see nothing (so Greek διδόναι τυφλότητι). The absence of 'my' is deliberate, the notion being 'any such thing as eyes.' He refused to see the truth.

12. OR MADE, etc.: i.e. or else, if they saw, made them swear falsely as to *what* they saw.

13. FAIR. The 'foul' of l. 14 is meant to be antithetic, despite its moral (in place of physical) application. Cf. 137. 12 'To put fair truth upon so foul a face.' If we substitute 'ugly' we realise the play upon words.

MORE PERJUR'D I: not = more perjured than *you* can possibly be, but = all the *more* perjured for not only lying, but lying so *foully*. [There is little probability in 'more perjur'd EYE,' although the eyes have been represented as perhaps swearing 'against the thing they see.' If correct, the reading would mean that the eye is even more perjured than the poet, since *its* lie is fouler even than any of *his*.]

CLIII

This and the following piece are exercises on the same theme. It is not rare for a poet to play such variations, but he generally does so with more difference of treatment, adopting some new, contradictory, or at least qualifying point of view. On the other hand it was not uncommon—as with the versifiers of the Greek Anthology—for different writers to handle the same theme in a kind of rivalry, and it would be pleasant to suppose that, if one of these light compositions was the work of Shakespeare, the other was not. Nevertheless the expressions are so near to each other (e.g. 'love-kindling' and 'heart-inflaming,'

'grew a bath' and 'growing a bath') that a different authorship is hardly probable, unless both pieces are more or less free translations or adaptations of some common original.

Hertzberg (*Jahrbuch der deutschen Shakespeare-Gesellschaft* 1878) was the first to refer the fancy to its source in a Greek epigram by Marianus (*Palatine Anthology* 9. 65) and a shorter one by Zenodotus (*ibid.* 1. 57).

A number of Latin translations from the Anthology existed in the 16th century, nor was it necessary that Shakespeare should have had access even to these. Their contents were not kept literary secrets.

1. HIS BRAND: the torch (of love) so often represented in his hand.

2. DIAN'S. The virgin goddess was necessarily antagonistic to Eros. The 'maid' is one of her attendant nymphs.

4. THAT GROUND: that region.

5. HOLY: as belonging to a god.

6. DATELESS-LIVELY: endlessly endowed with life. The compound is manifestly required, and its formation is normal (see 54. 10); cf. *Rich. III.* 3. 1 'senseless-obstinate.' For 'dateless' see 30. 6, and with 'lively' cf. *V. A.* 498.

STILL: perpetually. For the pleonasm of emphasis see Introd. ix. § 15.

7. GREW: grew into, became.

PROVE: find by experience; 147. 7.

8. STRONG. Editors adopt the *strange* of 1640. The latter is doubtless defensible, but its appropriateness is not very clear, and the antithesis of a 'sovereign cure' to a 'strong malady' is obvious. For STRONG cf. 28. 14, 34. 12, 111. 10 ('strong infection').

9. = But Love's torch having been kindled afresh...; 152. 3.

11. WITHAL: with it, in consequence.

12. DISTEMPER'D: out of health.

GUEST. The writer is apparently thinking of a visitor seeking a 'cure' at a spa.

13. MY is stressed.

14. I.e. my mistress's eyes must look lovingly upon me. The laxity of grammar is hardly felt, and a slurred 'I' my mistress' eyes' is not required.

CLIV

3. KEEP: guard; 22. 11, 133. 11.

7. GENERAL: commander-in-chief; cf. *L. L. L.* 3. 1. 187 'great general / Of trotting paritors.'

13. THIS: viz. what follows.

THAT: viz. that proceeding and its result.

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